

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2665.

SATURDAY, NOVEMBER 23, 1878.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN, ALBEMARLE-STREET, PICCADILLY, W. LECTURE ARRANGEMENTS BEFORE EASTER, 1879. LECTURE HOUR, THREE O'CLOCK.

CHRISTMAS LECTURES.
Professor DEWAR, M.A., F.R.S.—Six Lectures 'On a Soap Bubble,' on Dec. 22 (SATURDAY), 31, 1878; Jan. 2, 4, 7, 9, 1879.

BEFORE EASTER, 1879.
Professor EDWARD A. SCHAFER, F.R.S., Fullerian Professor of Physiology, R.I.—Twelve Lectures 'On Animal Development,' on TUESDAYS, Jan. 14 to April 1.

Professor J. H. GORDON, Esq.—Four Lectures 'On Electric Induction,' on THURSDAYS, January 16 to February 6.

Professor TYNDALE, D.O.L., F.R.S.—Eight Lectures 'On Sound,' including its Recent Applications and Methods of Reproduction, on THURSDAYS, February 13 to April 3.

Professor H. G. SEELY, F.R.S., F.G.S.—Three Lectures 'On Repetition of Life,' on SATURDAYS, January 18, 25, February 1.

Professor R. W. MACAN, Esq. (Ch. Ch. Oxford)—Four Lectures on 'Lenses,' on SATURDAYS, February 5 to March 1.

WALTER H. POLLOCK, Esq., M.A.—Two Lectures on 'Richelieu and Colbert,' on SATURDAYS, March 8, 15.

F. SEYMOUR HADEN, Esq.—Three Lectures on 'Etching,' on SATURDAYS, March 15 to April 5.

Professor DEWAR will give a Course of Lectures after Easter. Subscription to all the Courses in the Season, Ten Guineas, to a single Course, according to length, One Guinea, or Half-a-Guinea; to the Christmas Course, Children under Sixteen, Half-a-Guinea. Tickets now issued daily.

THE FRIDAY EVENING MEETINGS will BEGIN on January 17th, at 8 P.M. Prof. Tyndall will give a Discourse on the Electric Light, at 9 P.M. Succeeding Discourses will probably be given by Prof. W. Ayrton, Mr. H. H. Statham, Rev. H. R. Haweis, Profs. Rouse and Huxley, Mr. E. B. Tylor, Prof. Abel, Sir Henry C. Rawlinson, and Dr. Warren De La Rue. To these Meetings Members and their Friends only are admitted.

Persons desirous of becoming Members are requested to apply to the Secretary. When proposed, they are admitted to all the Lectures, to the Friday Evening Meetings, and to the Library and Reading Rooms; and their Families are admitted to the Lectures at a reduced charge. Payment: First Year, Ten Guineas; afterwards, Five guineas a Year, or a composition of Sixty Guineas.

THE METEOROLOGICAL SOCIETY.—The LAST TWO of a COURSE of SIX LECTURES on METEOROLOGY will be given at the Institution of Civil Engineers, 25, Great George-street, Westminster, on THURSDAY EVENINGS, at Eight o'clock:—

Nov. 26, 'Rain, Snow, Hail, and Atmospheric Electricity,' by G. J. Symonds, F.R.S.

Nov. 27, 'The Nature, Methods, and General Objects of Meteorology,' by E. Scott, F.R.S.

Tickets (free, by invitation), to be obtained of Mr. W. MARSHALL, 25, Great George-street, Westminster. Ladies are invited.

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SUNDAY EVENING LECTURES, READ- INGS, AND MUSIC, at South-place Institute, Finchbury, at seven o'clock.—SUNDAY, November 24th, W. M. ROSSSETTI, Esq., Shelley as Man, Poet, and Thinker. Musical Director, Herr Trou- nstein—3d, 4d, and 1s.

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San Sebastian was the starting-point Major Campion selected. He lingered for some time there, charmed with the town and charmed with its society, although it was not the season when the rank and fashion of Madrid fill the streets, and amuse themselves on its beautiful beach. He found good quarters, good food, and pleasant companions. Thus he commenced his journey favourably impressed and resolved to make the best of everything. At last the start was really made, our author's only companions being a dog and gun, and his road lay through Tolosa, Lecumberri, Pamplona, Venta de las Campanas, Tafalla, Valtierra, Tudela, Mallen, Alagon to Zaragoza, thence to Barcelona. Four months, from November, 1876, to March, 1877, were occupied in the journey.

The late Mr. Rose's books gave charming pictures of peasant life in Southern Spain. Major Campion's is an equally valuable introduction to the peasant life of the northern provinces. At San Sebastian Major Campion was advised:—

"You may get as far as Pamplona without danger, for the peasantry of Guipuzcoa and Navarrete (Navarre) are quite honest; they are smugglers. Below, thieves and bad people are not scarce, and if you travel beyond Tudela, something evil will certainly befall you. . . . 'You English are not *vive* as we are. You do not meddle with what does not concern you; . . . but be very careful. Never give a light from your pipe or cigar to a stranger, for, doing so, you give him the drop on you; and sleep with a weapon handy.' The officers with whom I mess say this is all bosh. If I make a point of travelling exclusively by daylight, do not tell any one where I am going, make my payments out of an old rubbishy Spanish purse, with many coppers, little silver, and no tempting gold in it, wear old clothes, and mind my own business, I shall run no danger."

And the sequel proved that the officers were right.

As of necessity much of the book is filled with the Major's experiences at *posadas* and *ventas*, his sketch of what he terms a typical *venta* kitchen may be given:—

"Almost in the middle of the room was a rough hearth, about four feet square and a foot high, and composed of tiles, flat stones, pieces of iron—anything that would not consume. In its centre burned a fire of three sticks laid star fashion, with a pile of blazing brushwood heaped on them. Around stood, with different messes stewing in them, a goodly number of pottery pipkins and utensils,—in shapes and patterns identical with the Roman ones in use before Christ. A large wooden hood, supported by massive rafters, caught and conducted such portion of the smoke as did not circulate about the room to a hole in the roof, furnished with a rough louvre, through which it escaped, and from a cross iron of the hood hung a stout chain, terminating in a hook, by which was suspended a large pot full of potatoes slowly simmering. In a corner stood a primitive-looking casserole range, for cooking with charcoal, in little hollows. A few coarse, badly-constructed chairs, with bottoms of raw hide, and an old chest, completed the furniture."

The Aragonese and Navarrese both charmed

our traveller; the young women are exceptionally handsome, their figures are good, their feet and their hands small and well-shaped, and they dance divinely. A good deal of flirtation is introduced, and the Major seems to have made love and ridden away in the fashion which has always obtained amongst red coats and blue jackets. He mastered the Jota Aragonese to perfection; and this alone was a passport to the good graces of every country belle. That the Jota danced by a Navarrese or Aragonese peasant is not precisely a refined exhibition must be admitted; at the same time it would seem probable that the Major found a far greater amount of modesty amongst the dancers than he at first anticipated, and that with these village girls freedom stops short of licence.

In the larger towns our author seems to have fared satisfactorily; the food was good, wholesome, and abundant, cheap, and served neatly and cleanly. In the road-side *venta*, "where your worship can be supplied with every thing," the fare was scant, coarse and uninviting, but the Major rarely grumbles, finding hunger to be the best sauce, and patience and tobacco the best solace.

On the whole, our author's opinion of the Guipuzcoan, Aragonese, and Navarrese peasantry is favourable. In speaking of the Carnival at Lerida, he observes:—

"This Saturnalia continued with unabated ardour for three days, and though there was plenty of drinking I saw nobody intoxicated. As a result there was no quarrelling, no bad language, in fact, there was not even any rudeness. Everybody was jolly, nobody had headache. . . . Here to be thrifty or starve is the alternative, and as none care to go hungry to sleep and to breakfast on expectation all are thrifty. So there is no poor-rate, no wages squandered in drunken 'sprees,' and none of the necessarily attendant crime. The peasantry of this country, so far as I have seen of them, are as a mass better fed, better clothed, better conducted, more intelligent, honest, sober and self-respectful, and far more happy than their compeers in Old England; and were it not that they are degraded and warped by superstitious influences that purposely make and keep them tools for all wickedness they might be the first peasantry of Europe."

To a certain extent this is, of course, superficial, but probably in the main true.

As our author approached Catalonia, he met with a different race:—"All agree in telling me, except for personal show and pageantry, that it absolutely hurts a Catalan to part with even the smallest coin; that they are more 'cannie' than Scotch, more close than Yankees." Yet, on the whole, he liked the Catalans, too.

Catalonia has a somewhat evil reputation as a province, and Barcelona as a city. The Catalan is hard-working and intelligent, and, whether the climate be favourable or not, he surmounts most difficulties, and the terraced rocks are forced to yield food. Their industry makes the Catalans the richest of all Spaniards—in reality they are neither French nor Spanish, "but a distinct people in language, costume, and habit." Ford remarks—

"Catalonia is the strength and weakness of Spain, and no province forming part of the conventional monarchy of the Spains has hung more loosely to the crown than this classical country of revolt. Rebellious and Republicans, well may the natives wear the blood-coloured cap of the much prostituted symbol of Liberty; their excesses and wholesale massacres of prisoners during the civil wars were atrocious; the Patulea or plebs were

gridirons à la San Lorenzo, and cried, 'Modràos a la poeta' ('Moderates to the frying-pan'); others dragged images of our Saviour up and down the Rambla by the neck, and kicked the head of O'Donnell's brother up and down the streets. In peaceful times the Catalan seems industrious and honest. Physically strong, sinewy, and active, he is patient under fatigue and privation. The national costume is fast disappearing, and is substituted by the blouse, cap, and hat of the French *ouvrier*: he is a gross feeder, and given to wine. History says of him, 'Placed between two fires, and alternately the dupe and victim of Spain and France, he has no great reason to love or respect either neighbour.'

The author supplies a graphic account of the King's visit to Barcelona to open the Industrial Exhibition there in March, 1877. The Catalan working man was on that occasion silent, or hissed the young king lustily:—

"On the day appointed for the august event the king did not arrive, and I learned at dinner it was unknown precisely when he would; that the exact time of his advent would be kept secret, for a conspiracy to kill or capture him had been discovered, several arrests made, and that much uneasiness was felt by those in authority. More closing of eyes and wagging of forefingers. The arrests were actual facts, but public opinion is that the only plot was one hatched in the brains of the authorities themselves, to enlist sympathy and excite interest for the boyish king, by pretending he had been the object of secret machinations; if so, it ignominiously failed. These Catalans do not care a maravedi what happens to 'the little Alfonso.' In fact, whether he remains or not, the people do not seem to concern themselves. Experience has taught that it practically matters little to them what set of conspirators rule the country, for as they say here, it is but a case of 'Los mismos perros, con nuevos cuellos'—the same dogs with new collars. However, some day there will be a revolution that will change things pretty effectually. The enlightened intelligence of the nation will rise against rascality in high places on the one hand, and demagogism on the other. Those who dream that patriotism is dead in Spain will then have a rough awakening."

On another occasion the King was not more favourably received:—

"As his carriage started, the young King stood up for a second, and lifting his hat completely off, bowed right and left most graciously and gracefully. I looked for a deafening roar of responsive applause. There was a faint official cheer from the occupiers of the carriages behind, considerable waving of ladies' handkerchiefs and fans, but otherwise profound silence. And, what looked even worse, not a hat, not a cap was raised to answer their King's salute; and this in Spain, where not to answer a beggar's salutation is to insult him. I turned to my fellow occupier of the building block, and asked him what it meant, why the people did not cheer their King? He was a stout, good-looking, Catalan peasant; in appearance, thanks to his national costume, a *beau-ideal* 'Red.' His velveteen slashed knee breeches, short jacket, broad sash, crimson Phrygian cap, made him look most melo-dramatically such. His answer was as 'Red' as was his cap. 'C—jo the king and his p—a of a mother.' And this not *sotto voce*, but aloud, and accompanied by the placing of the right elbow in the palm of the left hand, and shaking aloft of the right fist, a gesture which could be seen farther than he was heard, and was understood by all there,—a gesture whose meaning it is impossible even to hint at in print. I felt very sorry for the young king. He looked gallant and bold. It was very disheartening."

One great blemish defaces the book, and that is that although full of Spanish words scarcely one is correctly spelled or properly accented. The illustrations by the author have the merit,

no doubt, of accuracy, but they are unsatisfactory as works of art.

Le Secret du Roi: Correspondance secrète de Louis XV. avec ses Agents Diplomatiques. Par le Duc de Broglie. 2 vols. (Paris, Calmann Lévy.)

THE importance of the documents which M. de Broglie gives to the world in these well-written and on the whole interesting volumes will probably be estimated at a lower value than that assigned to them by their distinguished editor. Neither the correspondents themselves nor the light they throw on the politics of the time tend to make this publication a weighty contribution to the history of the eighteenth century. Nor can this be matter of surprise. If the capacity to govern is generally shown with great clearness by the choice of the agents selected, if the able ruler especially shows his ability by appreciating a similar quality in others, and secures good service by employing good servants, we might infer *a priori* that Louis XV. would offer the exact counterpart of any such faculty. We might also reasonably infer that the secret correspondence and policy of such a sovereign would in the end not amount to much, that any projects or objects he may have had in view would prove trivial, and would even, such as they were, be carried out with feeble will and faltering purpose. M. de Broglie's volumes show on nearly every page that such surmises would be right.

But although the official papers contained in the book are essentially mediocre, the narrative in which M. de Broglie has inserted them is very able and attractive indeed. M. de Broglie is an *écrivain de race*. His smooth yet crisp style, sparkling with the chaste and Attic graces of the best French prose, clothes even commonplace thoughts with such an air of distinction, that in reading him one forgets the matter in admiration for the charm of the manner in which it is rendered. But M. de Broglie has even a higher merit than that of mere style. He is a luminous writer in the wide sense of the word. The meaning of each sentence and paragraph is plain. But the meaning of each chapter is equally so—a much rarer quality. Amid a crowd of details a definite and clear-cut thought arises as it were spontaneously, which remains bright and impressed on the reader's mind after the book is closed. An Englishman cannot recognize such perfect literary form in a politician out of work without making comparisons, not pleasing to national vanity, with what he daily sees nearer home.

The contents of the book are shortly as follows: the Comte de Broglie, the great-uncle of the present Duc de Broglie, was selected by Louis XV. for the post of Ambassador in Poland, in the year 1752, under peculiar circumstances. The Prince de Conti had been led to hope by a party in Poland that, in the event of the death of the reigning king (Augustus III. of Saxony), he might have a fair chance of succeeding him if French influence in Poland were skillfully fostered. But great difficulties opposed the open cultivation of friendly relations between France and Poland, and these found their strongest fulcrum in the very centre of the French Court and royal family. The

Dauphiness was a Saxon princess, and her family had grown to regard their connexion with Poland with much partiality, and would have resented any interference on the part of France in that direction. M. de Broglie thinks also that Louis XV. was too clear-sighted not to perceive that French interests required a revival of the old friendly relations with Poland; that he saw that, if France definitely retired from that arena of anarchy and intrigue, other Powers would promptly take her place and use it to her detriment. It is difficult to believe that Louis XV. ever saw anything but the shortest road to his own pleasures. But one of his pleasures was a taste for sly and underhand intrigue, and when the Prince de Conti came to him with the proposal of taking measures which might ultimately lead to his own (a French prince's) election to the throne of Poland, Louis XV., although he durst not mention the subject either before his ministers or his own family, yet willingly suggested that a secret correspondence should be kept up with the French faction in Poland to which he and Conti should alone be privy. At last it was determined to entrust the new Ambassador to the Saxon Court, the Comte de Broglie, with the secret, and he started accordingly with a double set of instructions, one from the Minister of Foreign Affairs, the other from the King and the Prince de Conti.

M. de Broglie's description of the Polish aristocracy and their strange constitution is exceedingly lively and graphic. But we have not space to linger over these lighter portions of the book, attractive as they are. M. de Broglie has weightier matter and more worthy of a grave politician to put before us. It will be noticed that his kinsman, the Comte de Broglie, started on his mission to Poland when the intrigues and passions which led to the Seven Years' War were beginning to ferment. Although the Comte de Broglie seems to have been pretty completely kept in the dark as to the mischief brewing not only by his diplomatic opponents, but by his own government as well, his biographer was quite justified in entering at some length into the causes which led to that memorable struggle, and of giving his own version of them. The subject, it is well known, remains surrounded by an obscurity rare even in diplomatic annals when they are above a hundred years old.—

"The unexpected change of front," says M. de Broglie, "which in 1756 separated France from Prussia and threw her into the arms of Austria, which thus overturned all the traditions of European policy, and which was the origin of the terrible Seven-Years' War, is an event of which the consequences were incalculable, of which it is not impossible to determine the first cause, but the details of which remain involved in mystery. Most of the negotiations which preceded this celebrated diplomatic revolution having been discussed with closed doors, without leaving a trace in any archives, history, to her shame, is even still reduced to borrow her materials from the flighty narrative of a man of letters, and the suspicious justification of himself by one of the interested parties."

That is to say, of Duclos and Frederick the Great. The fact is as M. de Broglie states, and history, without perhaps having any reason to be ashamed of what is no fault of hers, has been, and perhaps still is, very much in the dark as regards the details of this surprising "change of front," which tore down the old landmarks of diplomatic tradition, and

astonished contemporaries as much as it has puzzled posterity.

M. de Broglie's version of the matter is this: When, in 1755, a war between France and England seemed inevitable, Frederick of Prussia saw that the opportunity had arrived of shaking off the irksome and humiliating alliance by which he and his country had been bound to France for a long period. Frederick felt strong in his position, above all in his genius. The tone of superiority and patronage in which the French Court was wont to treat him had wounded his pride, and made him resolved to free himself at any cost. On the other hand, the French Government itself was quite ready to be cold and stiff towards the King of Prussia. His behaviour during the last war had given the Bourbons umbrage, and it seemed to them that their former *protégé* was showing an offensive spirit of independence, to which a little rebuke would do good. These things being so, Frederick concluded his treaty with England (Jan. 16th, 1756), thereby putting his foot down and showing the Court of Versailles that he had broken finally with it. M. de Broglie does not hesitate to lay the chief blame at Frederick's door, though candidly acknowledging that the French Government had its share. He is further sorry to have to confess that truth requires him to exonerate Madame de Pompadour from the guilty part she is commonly supposed to have played in these transactions. Frederick abandoned the French alliance of his own accord. The first advances towards an Austrian alliance with France were made by Maria Theresa, who was burning for revenge on Frederick for his seizure of Silesia. The French Government, indignant at the ingratitude of its former ally, accepted the offer, and the rest followed in its well-known course.

M. de Broglie has worked out his theory with considerable skill, and a certain air of frankness which persuades—the unwary. It is his misfortune to have been preceded in the treatment of these events by a writer whose penetrating insight into historical fact is only equalled by his exhaustive knowledge of the matter in hand. If M. de Broglie had be thought him of reading Mr. Carlyle's history of Frederick the Great it is very unlikely that he would have written as he has. He would have there seen that it was not by any means in the gaiety of conscious genius that Frederick provoked that terrible struggle, out of which only his own surpassing ability brought him safe. He would have seen that whatever real or fancied interests of France were jeopardized by the loss of French influence in Poland, the stake of the King of Prussia was far more direct and immediate; that with him it was a question of life or death; and that he had to take allies where he could find them, and such as would stand by him, if need were, in dire extremity.

Readers of Mr. Carlyle's history will not have forgotten the story of "What Frederick read in the Menzel Documents," told as it is in the odd but striking way peculiar to our great humourist:—

"Winterfeld was the first that got eye on this dangerous Saxon Mystery; some Ex-Saxon, about to settle in Berlin, giving hint of it to Winterfeld; who needed only a hint. So soon as Winterfeld convinced himself that there was weight in the Affair, he imparted it to Friedrich: 'Scheme of

partitioning, your Majesty, of picking quarrel, then overwhelming and partitioning, most serious scheme, Austrian-Russian as well as Saxon; going on steadily for years past, and very lively at this time.'"

With much more to the same effect filling the first two chapters of the seventeenth book. In reference to this proposed partition of Prussia, M. de Broglie has some remarks which will no doubt excite due attention across the Rhine. He declares the partition to be a fond thing vainly invented by Frederick to disguise his own ambitious schemes; that it is an illusion still taken seriously by German pedantry, but utterly incapable of being established by authentic documents. "Frederick knew better than any one that at St. Petersburg there reigned only a vague desire to meddle in the affairs of Europe, and especially to have a hand in Polish matters; whereas fear was supreme at Dresden, and indecision at Versailles." Now does M. de Broglie really mean to say that the papers published in the *Gesammelte Nachrichten*, so often quoted by Mr. Carlyle, are forgeries, or that they do not afford evidence of an Austro-Russian and Saxon league, which had for its object the extinction of Prussia and Frederick? If he does he should have given to his contention a very different development from what he has. Sneers at German pedantry are not sufficient. But, further to support his statement that Russia had nothing but "vague desires," he must dispose not only of German pedants, but of an English diplomatist, Sir Charles Hanbury Williams, with whom we see he is not unacquainted. What does he say to the fact that when England, turning round and resolving to support Frederick, instead of molesting him, begged the Czarina to do the same, she would do nothing of the kind? In Mr. Carlyle's words,—“A Czarina, obstinate to a degree, would not even consent when they made her the liberal offer: 'Keep your 55,000 men at home, don't attack the King of Prussia with them; you shall have your subsidy all the same.' 'No, I won't,' answered she—to Hanbury's amazement." Was only a "vague desire" in question here.

Oddly enough, although M. de Broglie will not believe that Austria and Russia ever thought of partitioning Prussia, he is anxious to claim the merit of such a conception for his kinsman the Ambassador at Dresden. It is strange that he should credit his relation, who after all never made any special mark in diplomacy, with the intelligence to devise a scheme which he refuses to such astute masters in that art as Kaunitz and Brühl. But letting that pass, we go on to ask why does M. de Broglie in an earlier part of his work express repeatedly a certain astonishment at the cold and even angry manner in which the Prussian minister at Dresden always received any suggestion of an alliance between France and Saxony?

"The idea of a treaty of alliance between the Courts of France and Saxony, that favourite plan of the Count (de Broglie), seemed especially to cause strong displeasure at Berlin. Frederick, instead of seeing in it the chance of securing another ally, seemed only to regard it as a scheme by which France would gain to his injury a dangerous influence in Germany."

Truly there is a *naïveté* either real or affected here which is fitted to surprise, which ever it may be. If Frederick did not see the

chance of securing a new ally in Saxony, it was because he had been conscious for years that the Court of that country was, as Mr. Carlyle has shown, his sly and timid, but most thorough enemy. In fact, these suggestions of Franco-Saxon alliance, which Mr. Carlyle does not refer to, had perhaps more to do with alienating Frederick from France than we have hitherto supposed. The King of Prussia knew well that Saxony was a mere creature of the great Austrian and Russian empires. And he shrewdly surmised that an alliance between that country and France could not take place without the knowledge and approbation of his greatest enemies.

After his Polish mission the performances of the Comte de Broglie cease to offer matter of much interest. He lost favour at Court, and spent the rest of his life, according to the custom of French nobles in those days, in endeavours to regain it. A good portion of the second volume is taken up with the not very edifying adventures of the celebrated Chevalier d'Eon. If it is not irreverent to say so, this part of M. de Broglie's work has just a savour of book-making, but it is, of course, very well done and highly amusing.

Ethics and Aesthetics of Modern Poetry. By J. B. Selkirk. (Smith, Elder & Co.)

As the writing of many books continues to be a practice among those who speak one tongue, the difficulty of selecting a true and taking title becomes yearly greater and greater. It is easy enough to arrive at such simple results as satisfy the authors of 'Peeps at Portugal' and 'Through Africa on a Bicycle,' but to find consistent and graceful names for books of dignified reflection—this is hard indeed. Too often the writer himself, unconscious of the intense and confined circle in which his ideas have been moving, destroys the first fair impression of his own work by sending it out into the world with a title too general for its scope, and that raises expectation only to disappoint it. Such has probably been the case with the author of the readable book before us, which contains very little "ethics" and no "aesthetics" at all, and may for this reason happen to be harshly judged by an impatient reader. A much more appropriate title than the existing one would be 'Religion in the Lyrical Poetry of the Day,' but the author probably felt that this exact description of his studies would debar from their perusal the very classes whom he wishes to address, so he threw in a delusive promise of aesthetics, a branch of poetic study with which he has, it is plain, occupied himself only to a minor degree. It must not be supposed, however, that Mr. Selkirk's treatment of religious reflection in modern verse is uncritical or effusive. He writes in an exceedingly sensible, plain style, without dogmatism, in the agreeable and somewhat desultory manner to which the world has become accustomed by the leaders of the Broad Church party when they attempt to expound poetry. A word about Frederick Robertson suggests that Mr. Selkirk is really not aware how close his own habit of mind and range of judgment are to those of the theologians of the Maurician school. 'In Memoriam' forms his text-book, as it is theirs and he advances beyond them only in placing 'Dover Beach' beside it. When it has

been said that he seems to consider these two poems decidedly the most notable of our age, the key-note to the spirit of his volume has been given.

It is plain that no very thorough lover of poetry for its own sake would make such a selection of masterpieces as this. To some devotees of verse neither 'Dover Beach' nor 'In Memoriam' appears a good poem at all, and many would most gladly give either in exchange for 'The Lotus Eaters' or one of the choruses in 'Empedocles on Etna.' It must be confessed that the reader will not find in Mr. Selkirk much sympathy with the irresponsible company of singers, who sing because they must,—

The learned race, whose lips are wont
To drench their coral in the font
Of forked Parnassus, they that be
The sons of Phœbus, and can flee
To taste the dews of Hippocrene,

—and who write verses only because they feel the necessity of pouring out in music their sense of the infinite beauty of life and nature. It is essential in his eyes that they should teach, that they should give voice to the haunting scepticisms and half-beliefs of an oscillating age. The mournful fragments of the poetry of Clough, tuneless and barren as they seem to most non-theological readers, occupy a very important position in the pages of a critic who forgets to mention Mr. Morris altogether, and for whom Mr. Swinburne presents only one point of interest, his opposition to Christianity. The wide title given by the author to his studies is in fault, if we seem to do him an injustice by insisting on the narrow limitations of the subject which he implies. He argues as though no poetry can be of vital interest at present that does not deal with the burning questions of the immortality of the soul and the religious aspirations of man. He says, in fact, that the poet who would represent the age, who would be a complete exponent of that religious suspense which Mr. Selkirk sees in every development of thought, must be Lucretius and Dante in one. The simple answer to this is that some of the most characteristically poetical poets that ever lived, such as Theocritus, Hafiz and Keats, ignored theological speculation altogether, and if they approached religion confined themselves entirely to its scenic appurtenances. It is noticeable that Mr. Selkirk carefully avoids all discussion of Keats, a poet so integral in the literature of the century that to criticize its poetry at all without keeping him in mind is to fail to perceive its key-stone.

The opening chapter of Mr. Selkirk's volume deals with scepticism as revealed in modern poetry, and mainly in the poems of Clough. He pursues a parallel line of thought in the next essay, which treats of modern creeds, and discusses the attacks which have been made upon them by his two favourite writers, Mr. Tennyson and Mr. Matthew Arnold. He next proceeds to 'Mysticism and Modern Poetry,' in relation to which he misses an admirable opportunity of recognizing what a prominent place Mr. Bailey and Sydney Dobell have taken among writers of mystical modern verse. He says, moreover, a number of very true things about Mr. Browning's obscurity being of syntax and not of thought, but he does not seem aware that Mr. Swinburne has said all this and more in the brilliant episode on the

style of Mr. Browning which is the jewel of his book on George Chapman. Mr. Selkirk then passes to the great stumbling-block of critics of his stamp, the conflict of art and morals in modern poetry. We have heard a great deal of this sort of thing before:—

"One of the most fashionable fallacies that have recently cropped up, and engaged the attention of artists and art critics, has been discussed under the attractive and, to some extent, misleading title of 'Art for Art's Sake,' misleading in the first place, because the whole argument turns upon the definition of the word 'art,' and the exact ground, ethical and æsthetic, which that word legitimately covers. The extreme supporters of the art for art's sake theory seek, indeed, to draw an impassable line between the ethical and æsthetic, and declare that, however they may have been mixed up by morally disposed but stupid people, art and morals have really nothing to do with each other. The doctrine is based upon one of those half-truths which, viewed exclusively from one side, appears to be exceedingly plausible, but which, upon closer acquaintance and viewed as a whole, is altogether unsound, and as full of danger to art as it is to morals."

All this is about as sage as would be the advice of a curate who should visit a skilled workman while he was carving the ivory for a grand piano, and urge him not to make his work, for the work's sake, as good as possible, but to occupy himself all the time with the effect the music to be played on the piano would eventually have on the hearers. What the workman or poet has to do is to make his carving or his verse as good as possible. There is no need to trouble him by irrelevant suggestions about his theme or the eventual employment of his work; all that was known to him as a matter of course before he commenced his task. What he is now really interested in is sheer craft, the plastic and technical part of his work, and this he ought to do for the sake of art, that is, with the object of making it as perfect and beautiful, not as marketable, as possible. If critics of "ethics and æsthetics" would only keep before them this commonplace view of the matter it would preserve them from much platitude.

It is not possible to praise Mr. Selkirk's book very highly, although it is plainly the work of an intelligent and cultivated man, for there are in it too many trite sentiments and easy-going fallacies. Of the latter perhaps the most striking and the most fatal to his pretensions as a critic of poetic work is his notion of verse-music as a needless and even dangerous attribute of poetry. In his last chapter, on "culture," the curious reader will find some extraordinary blunders on this subject. The real reason why we hear so much of this objection to melody in England and so little in France, must be the introduction of the splendid heresy of blank verse among our Elizabethan poets. In French verse there must be rhyme to give an element of melody to the most primitive cadences, in English, versifiers without an ear may flounder through deeps of tuneless metre without even that one poor resource. Mr. Selkirk, however, who looks upon melody as a sinister thing, and confounds the art of music with verse-harmony, should study his 'Prometheus Unbound,' before he contends that sound and sense are antagonistic. With great melody no poetry can die, although poverty of sense may remove it out of the sphere of homely things; while on the other hand, when Mr. Selkirk

declares that Klopstock and Blackmore would still be poetasters even if their words were yoked to the song of the morning stars, he again commits a solecism, for that harmony itself would be enough to lift them for ever above mediocrity. The more carefully Mr. Selkirk's pages are examined the less will the reader find that is both true and new, and he will perhaps wonder why Mr. Selkirk thought it desirable to publish his essays. A theoretic book on poetry must be original and brilliant indeed before it can properly account for its existence, and its author should give proof of a more extended study than does the writer of 'Ethics and Æsthetics of Modern Poetry.'

Thirteen Satires of Juvenal. Edited by J. E. B. Mayor. 2 vols. (Macmillan & Co.)

At last, more than nine years since the appearance of the first instalment, Prof. Mayor has managed to complete his revised edition of Juvenal. His first edition, published at Cambridge in 1853, has for a long time been out of print, and English students of the great satirist were compelled to rely upon the schoolbooks of Mr. Prior or Mr. Simcox, or the larger commentaries of Mr. Maclean or Mr. Lewis. None of these later editions could be called wholly satisfactory (Mr. Simcox's, indeed, is of little use to any one but the author), and, to supply the obvious want, Prof. (then Mr.) Mayor was induced to reissue his earlier work with additions. The text of the thirteen satires selected (the second, sixth, and ninth being omitted), with notes on the first and part of the third, was published, we believe, in 1869, a further portion appeared in 1872, and the remainder in October of this year. The long delay cannot in this case be attributed either to indolence or to the fastidiousness which has kept so many Cambridge scholars mute and inglorious. An advertisement to the present volumes announces twenty other publications of the same editor, and two more in the press. Prof. Mayor complains, indeed, in his Preface, that he finds no leisure for literary work except in the Long Vacation, but, when one Long Vacation can avowedly produce such fruit as the second of these prodigious volumes, we must be allowed to think it a little hard that a book so much wanted as this Juvenal should have been postponed to the 'Life of Ambrose Bonwicke,' and half-a-dozen similar publications. After all, the depression produced by so many winters of discontent is not easy to be removed, and Prof. Mayor will probably derive more satisfaction than his readers from the completion of his task. His revised edition of Juvenal is, it must be confessed, less admirable than had been hoped. In the first place it is not, and hardly pretends to be, critical. To take a few instances in which our memory serves us, in Sat. i. v. 61, Prof. Mayor puts a colon after "Automedon," and to this word refers "ipse" in the next line, without alluding in any way to the more common punctuation and version. In vii. 124, he gives "licet" without mention of the v. l. "libet"; and in x. 312, 313, he prints without discussion an unwarranted conjecture of Mr. Munro's, "quas-cumque mariti Exigere iratist," and, though he mentions other readings in the note, omits Madvig's respectable emendation, "Ira sibi debet." It is only a meagre consolation to

read in the editor's prefatory advertisement, "In course of time, when I have cleared off other arrears, I propose to prepare a critical text founded on a new collation of P. (cod. Pithæanus...) with the early MSS. in this country." Prof. Mayor's text is doubtless good, but he gives no materials upon which to justify his judgment or to enable the student to form an independent opinion. The notes, however, are the chief feature of the book. Some idea of the extent to which this portion of the book has been increased may be gathered from the fact that whereas, in the edition of 1853, the text and notes of the first satire and the tenth occupied 35 and 52 pages respectively, in the present edition the notes only to these satires occupy 77 and 115 pages of the same size, but of closely-printed small type. The commentary, as now republished, is a truly monumental work. It may be feared, however, that Prof. Mayor's monument is Juvenal's barrow—that 87 short pages of text are likely to be smothered under the 700 long pages of notes superimposed. The mass of erudition here collected is portentous beyond conception.—

"I have endeavoured," says the editor, "at once to meet the wants of English students (in general little accustomed to consult original authorities and debarred from the best and latest books of reference), and also to supply new materials for the grammarian, lexicographer, and historian. Following the steps of Casaubon and Gataker, Scaliger and Hemsterhuis, I have drawn materials from writers accessible to me of every race and creed."

Such notes as those on iii. 9, "recitantes"; i. 73, "Gyaris," and 75, "hortos"; on xv. 70, "terra malos homines nunc educat," and 110, 111, in the same satire on the spread of Latin and Greek through Western Europe; the comments on the passages relating to Jews in Sat. xiv. and Egyptians in xv.; shorter notes, as those on γυῶσι δαυτὸν (xi. 27), or "murina" (vii. 133), or "stlattaria" (vii. 134), or "sed" (v. 147, and Index),—these specimens, and hundreds more might be cited, evince such unparalleled industry and learning that we must needs wonder, like the boys of Auburn at their schoolmaster, "that one small brain could hold the all he knew." Erudition so enormous (even the index to the book is brimming with it) is apt, except in the hands of a Bentley, to become unmanageable and oppressive, and Prof. Mayor has clearly allowed it to get the mastery of his judgment. This edition of Juvenal is rather an encyclopædia of antiquities with a text of Juvenal thrown in. Invaluable as a repository of information, it is too cumbersome to be read with the text which it professes to illustrate. The school edition, which Prof. Mayor promises for 1879, will probably be more suited to the requirements of students, and this, with the addition of a critical text, will perhaps entitle the editor to rank in scholarship with his illustrious predecessor in the Latin professorship at Cambridge. As it is, the perfect Juvenal is still to seek, and Prof. Mayor has so many tasks in hand that his admirers may well despair of seeing him produce the masterpiece for which he has, obviously, so ample materials. It should be mentioned, in conclusion, that the volumes contain a few suggestions, mostly unimportant, of Mr. Munro and other friends of the editor, and that they are dedicated, like Mr. Munro's *Lucretius*, to Prof. Kennedy, who has given Cambridge so many of her best scholars.

Histoire de la Réformation en Europe au Temps de Calvin. Par J. H. Merle d'Aubigné. Tome VIII. Espagne, Angleterre, Allemagne, Mort de Luther. (Paris, Calmann Lévy.)

History of the Reformation in Europe in the Time of Calvin. By the Rev. J. H. Merle d'Aubigné, D.D. Vol. VIII. Translated by W. L. R. Cates. (Longmans & Co.)

This volume contains the close of the studies on the Reformation undertaken by M. Merle d'Aubigné, and it is the third published since his death from his unfinished MSS. The monument erected by M. Merle to the glory of the Reformation is far from being complete. What the present volume contains about Germany from 1520 to 1536 is only a superficial sketch, in which the incident of the Anabaptist outbreak at Münster is alone treated at some length. The chapter on Luther's death is an isolated fragment; while the biography of Calvin in the seventh volume broke off at the year 1541, although the Reformer did not die till 1564. The history of the English Reformation is only carried down to the death of Henry the Eighth, and M. Merle had not the opportunity of recounting the measures of Edward the Sixth's reign, in which his presbyterian sympathies would have taken peculiar pleasure.

He is far, then, from having left behind him a complete history of the Reformation. Even for the period with which he has dealt his work is not composed on a definite plan nor inspired by general ideas. Not to speak of the bizarre division he adopted, "History of the Reformation in the Time of Luther" and "History of the Reformation in the Time of Calvin," M. Merle was deficient in general knowledge, and especially in general views, of the history of the sixteenth century. The Reformation was in his eyes a sort of supernatural occurrence, which should be studied by itself and carefully separated from the human events in the midst of which it was produced and developed. He never grasped the relation between the religious facts and the political history of the century: so he has put them together in a fragmentary fashion more in the style of biographical sketches than of a history, and his latter volumes especially read, as we have before remarked, like a hagiography. This is especially noticeable in the present instalment. Book xiv., which fills the first 168 pages, is devoted to Spain. There is not a word said about the state of men's minds, about the particular obstacles to the Reformation which existed in Spain, about the hesitating conduct of Charles the Fifth, who was swayed by motives of policy, not fanaticism, and had no other aim than to maintain peace in his vast dominions, and thought to attain his end sometimes by toleration, sometimes by rigour. He fails even to analyze with precision and penetration the character of the martyrs of the Reformation in Spain—of those unconscious innovators who felt, in spite of themselves, the influence of the ideas then diffused throughout Europe, and who deemed themselves good Catholics down to the day when the Inquisition, more sharp-sighted than they, perceived and denounced their heresies; who were even in turns persecutor and persecuted, reformer and inquisitor, like Pierre de Soto and Bartolomeo Carranza. But M.

Merle gives a series of portraits and biographies—Juan d'Avila, Rodrigo di Valer, Juan Egidius, &c.—in which are to be found the qualities of the best hagiographies: an enthusiastic and outspoken belief, an epic breadth and simplicity in the narrative. M. Merle nevertheless cherished very exalted views when he began. He wrote Nov. 23rd, 1817, when he first conceived his scheme:—

"I should like to write a history of the Reformation. I should wish this history to be a work of learning, and to set forth facts at present unknown. It should be profound, and should distinctly assign the causes and the results of this great movement. It should be interesting, and should make known the authors of the transformation by the means of their letters, their works, and their words; and it should introduce the reader into the bosom of their families and into their closets. Finally, I should wish that this history should be thoroughly Christian, and calculated to give an impulse to true religion."

For three and fifty years he laboured incessantly to carry out the plan he had traced on this great scale in his youth; and there is something in this devotion of a lifetime to the cause of knowledge and faith which claims respect and admiration. But, in spite of our regard for the author, it is impossible not to recognize that the last of M. Merle's aims, viz., that this history should be thoroughly Christian, is the only one that he wholly attained; for his erudition and, above all, his criticism are often at fault, and his uniform admiration for the Reformers prevented him from giving to their characters their true relief and originality. His second wish, too—that it should be profound—remained unrealized; it is not possible to be profound at will.

This, of course, is the impression made by the whole work, for it would be unjust to form an opinion of M. Merle's powers as an historian from a volume which he was not able to revise and arrange, and which, as the publisher remarks, is in part only a provisional sketch written a long time ago and never corrected by M. Merle. Still the greater part of the volume appears to have been composed in the years 1868 to 1870. Chapter vii. of book xiv., upon Jeanne la Folle, is altogether founded upon the work of M. Bergenroth which appeared in 1868, and M. Merle was not acquainted with, or, at any rate, did not use, the learned memoirs in which M. Gachard proved that Jeanne was never a Lutheran, that she was really crazy, and that the treatment she met with was not so atrocious as M. Bergenroth imagined. M. Merle naturally accepted and enlarged upon the theory that she had been persecuted, imprisoned, and tortured for her faith.

Book xv. is wholly devoted to England, and the use made of the eight volumes of the State Papers of the reign of Henry the Eighth proves that it was written lately. The period treated is that from 1536–1547. The narrative does not lack life and interest, but it is inadequate and almost childish in its estimates of complicated events and extraordinary personages. One smiles as one reads about Henry the Eighth such phrases as "In politics he had some clear views: he caused the Bible to be printed, but the moral sentiment is shocked when he is held up as a model." The terrible grandeur of the rôle of Cromwell does not seem to have been perceived by M. Merle.

He excuses his faults and exalts his merits because he is a defender of the Protestants, but the real causes of his downfall are not understood, and he is represented as falling a victim to Catholic intrigues, because he defended the Protestant cause. In fact, he all but figures as a Protestant martyr. The fierce hatred Cromwell had excited in the aristocracy seems unknown to M. Merle. The clever, feeble, intelligent Cranmer is not better handled by M. Merle, who makes him out to be a good Protestant who did not dare to avow his opinions too loudly, but he has taken care not to dwell on his faults and backslidings. When Latimer resigns his bishopric after the publication of the Six Articles, it is not, according to M. Merle, because he was obliged or because he hoped thus to escape the storm, but from a courageous pride, and because he refused to fulfil functions he could not discharge with dignity.

Catherine Howard as a Catholic is severely treated, and all the accusations levelled against her are accepted. Catherine Parr, on the contrary, who was a Protestant, is treated with partiality. No doubt she was mild and easy-tempered, but her four marriages, especially the last, do her little credit, and even make her ridiculous. But M. Merle writes like a contemporary of Foxe, and he is far too much inclined to accept the statements of that eloquent but untrustworthy hagiographer. It is more surprising that M. Merle does not say a word about the changes of feeling among the masses, of the "Christian Brethren," of the part played by the Universities after 1538-40 in promulgating the new doctrines.

The last book, that on Germany, is no doubt the oldest. It is, as we have said, too superficial to need detailed criticism. There are some pages which serve as a sort of conclusion to the book, and indicate clearly the exaggerated nature of M. Merle's opinions. "All kinds of human progress date," says he, "from the Reformation"; and he enumerates social progress, progress in philosophy, in science, in education, in the well being, prosperity, wealth, and greatness of nations. It is obvious how shallow such a conception is which establishes a relation of cause and effect where there is merely a concomitance of phenomena. The Reformation was simply one phase of the reaction against the Theocracy of the Middle Ages, which was the starting-point of the progress of modern nations.

The editors should have been more careful in eliminating contradictions. There are some startling specimens: for instance, at p. 69, it is stated that San Romano was imprisoned at Valladolid in 1542, and was confined for two years; at p. 149, that he suffered martyrdom in 1542; at p. 286, that Bonner was made Bishop of London after Cromwell's death, to mark the triumph of the Catholic party; at p. 254, Bonner is mentioned as Bishop of London before Cromwell's arrest.

The analytical index to the eight volumes is much better in the English edition than in the French. The former is enriched with a curious document, a fac-simile of an Indulgence of Leo X., preserved in the British Museum. All crimes, even the most enormous, are included, except sins against the Pope or the Bishops, and the exportation of alum. This latter is a piquant restriction, and shows that the Popes did not scruple to use

the spiritual authority to protect their monopoly of the production of alum at Tolfa near Civita Vecchia, which Pius II. began, and which brought in a good revenue.

NOVELS OF THE WEEK.

The Return of the Native. By Thomas Hardy. 3 vols. (Smith, Elder & Co.)

The Disturbing Element. By C. M. Yonge. "Blue-Bell Series." (Marcus Ward & Co.)

For Percival. By Margaret Veley. 3 vols. (Smith, Elder & Co.)

The Haunted Hotel. By Wilkie Collins. 2 vols. (Chatto & Windus.)

A Tragedy Indeed. Translated from the French of A. Belot by H. M. Dunstan. 2 vols. (Remington & Co.)

WHERE are we to turn for a novelist? Mr. Black having commanded success, appears to be in some little danger of allowing his past performances to remain his chief title to deserving it; and now Mr. Hardy, who at one time seemed as promising as any of the younger generation of story-tellers, has published a book distinctly inferior to anything of his which we have yet read. It is not that the story is ill-conceived—on the contrary, there are the elements of a good novel in it; but there is just that fault which would appear in the pictures of a person who has a keen eye for the picturesque without having learnt to draw. One sees what he means, and is all the more disappointed at the clumsy way in which the meaning is expressed. People talk as no people ever talked before, or perhaps we should rather say as no people ever talk now. The language of his peasants may be Elizabethan, but it can hardly be Victorian. Such phrases as "being a man of the mournfullest make, I was scared a little," or "he always had his great indignation ready against anything underhand," are surprising in the mouth of the modern rustic. Indeed, the talk seems pitched throughout in too high a key to suit the talkers. A curious feature in the book is the low social position of the characters. The upper rank is represented by a young man who is assistant to a Paris jeweller, an innkeeper who has served his apprenticeship to a civil engineer, the daughter of a bandsman, and two or three of the small farmer class. These people all speak in a manner suggestive of high cultivation, and some of them intrigue almost like dwellers in Mayfair, while they live on nearly equal terms with the furze-cutting rustics who form a chorus reminding one of "On ne badine pas avec l'amour." All this is mingled with a great deal of description, showing a keen observation of natural things, though disfigured at times by forced allusions and images. The sound of reeds in a wind is likened to "sounds as of a congregation praying humbly." A girl's recollections "stand like gilded uncials upon the dark tablet of her present surroundings." The general plot of the story turns on the old theme of a man who is in love with two women, and a woman who is in love with two men; the man and the woman being both selfish and sensual. We use the last word in its more extended sense; for there is nothing in the book to provoke a comparison with the vagaries of some recent novelists, mostly of the gentler sex. But one cannot help seeing that the two persons in

question know no other law than the gratification of their own passion, although this is not carried to a point which would place the book on the "Index" of respectable households. At the same time it is clear that Eustacia Vye belongs essentially to the class of which Madame Bovary is the type; and it is impossible not to regret, since this is a type which English opinion will not allow a novelist to depict in its completeness, that Mr. Hardy should have wasted his powers in giving what after all is an imperfect and to some extent misleading view of it.

Miss Yonge is without a rival in depicting the ways and thoughts of a certain class of young people; possibly from the fact that her books have had so large a share in the formation of them—that class who, without any turn for the extravagances of Ritualism, are distinctly "churchy"; who refer everything implicitly, if not openly, to the standard of religion, and whose poetical feelings find their most favourite expression in the "Christian Year." This form of "religiosity" is, however, compatible with plenty of high spirits, and also with a desire for intellectual improvement. They grapple pluckily with philology, mathematics, science, and are acquainted with all the latest authorities on history (reserving, however, for special treatment the period of the Long Parliament), and no doubt devour "Primers" of all kinds as fast as they appear. To the end that they may pursue their studies more diligently they form themselves into Mutual Improvement Societies, and write essays without end. It is with the fortunes of one of these societies as existing at a quiet little South Coast watering-place that Miss Yonge's present story deals; how it was formed, and how "the disturbing element"—figuratively, in the shape of persons of the opposite sex, and literally, in the shape of a great flood,—affected the fortunes of its members. As to the operations of the former, they behaved as might have been expected; but the flood must have been a little disdainful of physical laws. At least it is hard to see how a torrent, flowing, as we understand, down a steep channel through a hilly country, could have been affected by the highest spring-tide in the way which it is made to be in the story. A "bore," we believe, is only formed in rivers which flow to the sea through level ground. We may be misled by the extract from the Ordnance map which Miss Yonge considerably gives, but it certainly seems to us as if the houses which were flooded ought to have been in equal danger from any spring-tide, whether the reservoir were, as an old servant says, "commencing to bust," or not. Still, as the flood gives the opportunity for the happy assortment of the various couples, the reader will not be hypercritical. The book appears in a form which, it is to be hoped, may be a success, though similar attempts at breaking through the custom which fixes some multiple of half-a-guinea as the price of the first edition of a novel have been made before, and have usually failed. It is rather surprising that the illustrator, Mr. Macquoid, has been allowed, in a story which is one of a series designed "to supplant objectionable fiction," to represent a young lady dressed in the very height of the indecorous fashion of tight garments, which "more express than hide" the female form at the present day.

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'For Percival' is an able book, but the weakness of the plot in its main incident to a great extent spoils the interest of the story. It is impossible to feel much interest in such a heroine as "Sissy." It is wretched that she should tell a malignant falsehood to damage one of her cousins in his grandfather's opinion, but the excuse that she did it for the sake of the other, a high-minded, or at least honest, if rather priggish hero, is yet more despicable. It is extraordinary that with all the dread that statuesque and important young man seems to have established in her mind, she should not have shrunk from the very misdemeanour that most certainly would alienate his love for her. No amount of ingenuity in contriving motives, and a great deal of it is shown, can overcome this obvious absurdity. It is strange that the meaner female characters, such as Sissy and Lydia of the lodging-house, should be described with so much more vigour than Judith, the honourable exception. Lottie Blake, too, is a queer creature, but her revenge is more intelligible than Sissy's silly bit of wickedness. As a counterpoise to these feminine delinquents we have Horace and Bertie Lisle, both masters of underhand dealing. The tragic fate of Sissy atones in some degree for her fault, and it is Percival's fate on that occasion once more to appear in the wrong. His honesty seems as fatal as the treachery of others, and the uncomfortable morality of the story is maintained till the last. In spite of these drawbacks the book is not without considerable merits of style, and we may hope in due time for a less qualified success.

Mr. Wilkie Collins's new book contains two stories, both of which have already appeared in periodicals. The second, 'My Lady's Money,' was published as a whole in the last Christmas number of the *Illustrated London News*, and is now reprinted in larger type, for the benefit of those "readers who had arrived at a mature time of life," and found the small print present serious obstacles to them. Certainly the publishers have left nothing undone. The smooth tinted paper, the clear type, the spaces between the lines, and the brilliant design on the covers put the reader into a good temper with the book at the first glance. "In relation to the purely literary side of the question," as Mr. Wilkie Collins says, there can be no doubt that his studies of character in 'My Lady's Money' do seem to be drawn from nature; but the story is not constructed with his accustomed skill. The details fit together as usual with the precision of the facts in a criminal trial, but the interest of the plot is allowed to escape too soon. And the explanation is precisely that which everybody would say was the most natural and commonplace explanation that could be given. When, under those circumstances, a great coil and trouble arises the reader is inclined to think the dullness of apprehension of those of the characters who are perplexed unnatural, and the pretended shrewdness of the one who sniffs the right scent, akin to the sharp wit which can guess how an apple gets into an apple dumpling. The qualities of the people are pitched too high for the facts. No such remark can be made with regard to 'The Haunted Hotel.' It is a story which, like others of Mr. Wilkie Collins's stories, fascinates the reader, and compels him to finish it

at a sitting. It has, too, this merit, that as the story progresses one is forced to recall the facts of the earlier part, and see the object for which they were related and the bearing they have upon subsequent events. It is often possible to put together a mass of intricate details none of which is irrelevant, but it is a rare skill which can make it plain to a reader reading at full speed that they all had their necessity and proper effect. Few writers can do this so well as Mr. Wilkie Collins. The mystery in 'The Haunted Hotel' is grim enough to please a keen appetite for grisly horrors, without glutting it by matter-of-fact description. A good deal is left for imagination to fill up. Whether or not the reader is meant to guess the explanation of the courier's disappearance, as he probably will if he is at all practised in mysteries, is not of much importance. Having guessed it, he will still read with undiminished interest to see how it is worked out. There is, it seems, one defect in the story. It is a mystery with an explanation; but one particular fact which is not a mystery has no explanation. As far as the mystery goes the explanation appears to us to be very full, though Mr. Wilkie Collins thinks otherwise. More explanation is certainly not necessary, but the fact referred to admits of none. Certain people are sickened by a loathsome smell in a particular room of the haunted hotel, and as it appears that there really was a loathsome smell, it is absurd that no one but the members of the murdered man's family should have been able to detect it. As to the presentiments, those we take for granted, and at least do not require to have explained; and we are at a loss to understand the mystic words which are added at the end of the story.—

"Is that all?"

"That is all."

"Is there no explanation of the mystery of The Haunted Hotel?"

"Ask yourself if there is any explanation of the mystery of your own life and death.—Farewell."

It really seems to us that the last two chapters are entirely devoted to a full explanation of the mystery. If anything is to be found fault with it is the manner of explanation, which is in effect a recapitulation and a confession, not the best way of adding to the interest of a good plot. But if the story was not to be ended without letting the reader know the contents of the Countess's wild manuscript, he can at least be thankful (for the sake of the story, and not because Mr. Wilkie Collins is tire-some for a single moment) that the end has been placed where it is.

The comparatively sumptuous appearance of Mr. Dunstan's translation is its most striking characteristic. It is not easy at once to settle who is entitled to the first consideration, the author of the original book or he who caused it to appear in two thick volumes, in large type, on thick cream-coloured paper, and in a delicately tinted cloth binding. Having read the book, however, nobody can doubt that it was unworthy of anything more than its original paper cover. Mr. Dunstan's translation appears to be creditably done, but to translate a French book creditably is no very great performance. The story itself is a poor affair. As there do exist a vast number of French novels with excellent plots relating to the commission and detection of crimes, it seems

a pity that Mr. Dunstan should have wasted his labour upon an indifferent one.

SCHOOL-BOOKS.

Cebetis Tabula. With Introduction and Notes by C. S. Jerram, M.A. (Oxford, Clarendon Press.) THE 'Tablet of Cebes' is a name which, familiar as it is, has yet a far-away sound in our ears. There are doubtless many old gentlemen in this country who possess the work bound up with their cherished Epictetus, but the younger generation does not read these sages, and of those who have read the 'Enchiridion,' probably not all have persevered with the Πίναξ. Yet in the later centuries of antiquity and during the Middle Ages this was one of the most popular of books. It has been preserved in no less than thirteen MSS., and has been translated into all the languages of Europe as well as Arabic, which latter version, dating possibly from the ninth century, is our sole record of the conclusion of the dialogue. The 'Tablet,' indeed, seems to have been, in the philosophical families of old, what the 'Pilgrim's Progress' is to English households, a book of mixed pleasure and profit, in which children skip what their elders read with most delight, and *vice versa*. The tablet itself, from which the name is derived, is a picture, dedicated in a temple of Cronos, by some votary, λόγῳ τε καὶ ἔργῳ Πυθαγόρειόν τινα καὶ Παρμενίδειον ἐξηλωκὸς βίον. The picture represents a circular enclosure within which are others, smaller, and each enclosure is entered by a gate. At the entrance to the outermost circle stands a crowd of people, to whom an old man is talking apparently with much ardour, and within the circle at various points women, singly or in groups, are represented sitting or standing in various guises and postures, or moving among the people who have already passed the outermost gate. The youth who reports the dialogue was gazing with wonder at this picture when he was accosted by a stranger who volunteered to explain the hidden meaning of the artist. The old man at the gate, it appears, is the presiding Genius, who, to each man as he enters the world, points out what is desirable and what is to be shunned. The women within the first circle are Deceit, Lust, Retribution, Remorse, and their like; while apart, in another circle, dwell the Virtues, Happiness, True Learning, and her daughters Truth and Persuasion. As the stranger describes the various figures, and explains how these are tempters that would beguile and those are helpers that would refresh the pilgrim on his path to that inner circle where True Learning, if haply she approve him, may bring him at last to his goal, the throne of Happiness, various topics of Socratic discourse arise, and the young man learns "the identity of Virtue with Knowledge, the insufficiency of Sense, Knowledge, or Opinion, and of the sciences as a means to virtue, and the danger of a false conceit of knowledge." The true Socratic tendency of the whole dialogue has caused it to be ascribed to that Cebes who was the friend of Socrates, and was present at his master's death. Modern criticism, however, has disproved this opinion from internal evidence, and is inclined to place the work somewhere about the time of the Attic revival of which Lucian is the most prominent representative. The book is short, and written in an easy style worthy of the best period of Attic prose. Mr. Jerram, who speaks from experience, recommends the Greek as suitable reading for classes which, in most schools, are reading Xenophon, but he has, at the same time, so arranged his admirable introduction and notes that not only schoolboys but advanced scholars will in this edition find all that they can require without redundancy or confusion.

The Ion of Euripides. Edited by F. A. Paley. (Cambridge, Deighton, Bell & Co.)

SCHOOLBOYS are again indebted to Mr. Paley (his professorship, we believe, is no more) for a handy and serviceable edition of a famous Greek play. The 'Ion' of Euripides is really a melo-drama, of ingenious construction and of especial interest

from the occasional picturesque glimpses which it affords of Delphi and the Delphic worship of Apollo. The play is supposed to have a political tendency, but as its date is unknown, and its moral particularly vague, it can hardly be said to have historical value. This edition is intended for young students, and is a most satisfactory piece of work. So practised a commentator as Mr. Paley never misses a fair opportunity for a note, and in writing in *usum tironum* he omits, with good effect, the misguided conjectures that often mar his more important works. Mr. Paley, when he relies on his knowledge of Greek only, is always among the very best of our classical editors.

First Principles of English Grammar. By T. S. Taylor, Undergraduate of London. (Relfe Brothers.)

THIS is a little book which has so many features of merit about it that a critic would be glad to be able to give it unqualified praise. The author has availed himself of the help afforded by some of our best known grammarians (his acknowledgment of which, by the way, appears to us to be not quite so wide as his obligations), and has usually reproduced his materials in a clear and thoughtful manner, so that his book is worth the attention of those who are engaged in teaching young beginners, and, with the necessary corrections (which would not be few) might be made the basis of a series of instructive lessons to a class of children. So many thousands of unhappy learners are taught under high official sanction that "Adjectives describe the qualities of nouns" that it is quite refreshing to meet with a writer who is able to follow the lead of those who have striven to correct this absurdity, and to make beginners understand that adjectives express the qualities of things, and not of their names, and exercise a limiting force upon the nouns. "If I turn a horse loose in a field, he is free to graze anywhere in that field; but if I drive a peg into the ground, and fasten a long rope to the peg at one end and the horse at the other, I limit the horse to that part of the field over which the rope will reach; so the adjective is like the rope, which limits the meaning of the noun from the whole class of things to part of the class." The above passage may serve as a specimen of the author's style in more aspects than one. It is well intended, but gets confused towards the end. The rope which has been spoken of can hardly tie an adjective as well as a horse. It is incorrect also to use "meaning" in the sense of applicability. "Signification" (in its old sense) is less objectionable, because it may fairly stand for "all the objects of which the word makes itself a sign." But "meaning" usually implies "the aggregate of ideas for which the noun stands," or, in other words, the connotation of the noun. There are a good many other instances in which the author just stops short of being quite right. For instance, in defining subject and predicate, he confuses the grammatical term "subject" with the thing which is spoken of. Sometimes, too, he goes grievously wrong. *Hieræ* is not the Anglo-Saxon genitive plural of *he, heo, hit*; and when one sees set down as examples of the accident of number in adjectives "un homme bon" and "les hommes bons"; "ein gut mann" and "guten manschen"; and "aneræ agathoi" given as ordinary Greek, one begins to lose confidence in a writer who is so careless. On p. 55 is a comparative table of the tense-forms employed in different languages. We have seen this before now in a grammar to which the author makes no reference.

Chambers's English Readers: Primers 1, 2; Books 1, 2. (Chambers.)

THESE little books are fairly described in their prefaces. The first Primer teaches the alphabet by means of words and pictures. The second brings in easy words of two syllables, dividing them not without regard to etymology. In the first Reader small numbers—unobtrusive—mark off for each pupil his part as a turn in reading aloud. The second Reader gives us a little grammar—only a

little, we are glad to see—and here the classification is not of the cast-iron type. To test the learner's power of giving sounds to new or to rarely seen combinations of letters, we have in the last lesson adverbs such as "pricksy-quicksy," "creepsy-peepsy," "trotsy-dotsy" and even such forms as "grabbity-nabbity" and "gobbly-wobbly." Their introduction leads to a question of taste that must be settled in the nursery. The type of these Primers and Readers is clear, and the woodcuts are neat.

The Standard School-Books: Readers I.-III. (Infield.)

THERE is nothing remarkably new in the graduation of these lessons in reading, but as to their meanings they are mostly suitable and amusing, though painful or unpleasant matters here and there make exceptions. The appended exercises on spellings, and on the uses of suffixes, are likely to be useful. There is another trait worth notice: sources whence excerpts have been borrowed are named. Where the names of authors are not given, we find the names of their publishers.

OUR LIBRARY TABLE.

NEWFOUNDLAND, though the oldest colony of the British Empire, is not a place with which Englishmen are familiar. We began to read the Rev. Philip Toque's book, *Newfoundland: as it was and as it is in 1877* (Toronto, John B. Magurn; London, Sampson Low & Co.), with the hope that it would prove a serviceable addition to our literature. The author is, as some incidental remarks seem to show, a native of Newfoundland; certainly he has lived there a long time, and he always writes about the country with enthusiasm. Unfortunately, he has treated the subject in too purely a professional spirit. The doings of clergymen occupy far too much space in his work. He has an affection, second only to that with which he regards the Church of England, for a book entitled 'Wandering Thoughts.' He is mentioned on the title-page as its author. The references made to it throughout this volume are so many that a reader becomes curious to know what sort of a work it is, and whether this one is not really designed to advertise it. In order to guard against any reader overlooking the footnotes in which his favourite work is named, Mr. Toque ends the text with the words "see 'Wandering Thoughts; or, Solitary Hours,' by the author." While it is impossible to praise him for having written a book which many persons will care to read, he may be thanked for having produced a compilation of facts about Newfoundland which will prove useful to the student of history. Interesting details are given about the lives and habits of the fishermen. Facts not generally known are supplied about the climate, soil, and products of a colony which, when a railway is made across it, may become well known to transatlantic travellers, seeing that the sea journey between the United Kingdom and the North American continent would be shortened by a thousand miles if St. Johns, Newfoundland, were made a port of arrival and departure.

A *Memoir of William Francis Bartlett* has been written by his friend Mr. F. W. Palfrey (Boston, Osgood & Co.; London, Trübner & Co.). The subject of it was born in 1840, entered the Massachusetts Volunteer Militia in 1861, took part in the Civil War, first as Captain of the 20th Massachusetts Volunteer Militia, and afterwards in other capacities, rose by merit to the rank of Brevet Major-General, and died in 1876. The most notable circumstance in his military career was that once only did he go into action without being wounded. He was taken prisoner by the Confederates, and suffered much during his captivity. He records that the sufferings of his brethren in misfortune were too horrible to be told, and he adds, "it is a disgrace to our Government that they do not make a general exchange. The rebel Government is ready and willing to do it on almost any terms." It would certainly have

been more humane to have exchanged prisoners, even though the result might have proved more advantageous to the weaker than to the stronger side. We are struck, when reading this memoir, both with the thoroughly soldierly nature of General Bartlett and with the extraordinary pluck which he displayed. Even after a wound had necessitated the amputation of a leg, he remained in active service, and appeared on the field of battle with a wooden substitute for his lost leg, and led his regiment into action. He was, indeed, a fine type of the citizen soldiers of the North, while as a man he appears to have been endowed with the qualities which command respect. Had his life been spared, he might have risen to a high place in the Government of Massachusetts. Both the Democratic and Republican parties were anxious to nominate him as candidate for the Governorship. He visited this country and the Continent, and his letters descriptive of what he saw are agreeable reading. Indeed, the 'Memoir' is extremely well compiled, and cannot fail to interest every one who desires to become acquainted with a really remarkable New Englander.

MR. HENRY J. MATHEWS, M.A., Exeter College, Oxford, has contributed to the last-issued fasciculus of the *Israelitische Litteratur*, edited at Amsterdam by M. Roest, an article headed 'Notes (in Hebrew) from various Authors on Psalms, Job, the Megilloth (except Ruth), and Ezra, edited from MSS. (in the Bodleian Library and the British Museum) with some Remarks on the Authorship of the glosses signed זמרא.'

MR. W. H. ALLNUTT, of the Bodleian Library, has just brought out (for private circulation only) his *Notes on Printers and Printing in the Provincial Towns of England and Wales*, a paper read at the first annual meeting of the Library Association of the United Kingdom, October 3rd, 1878. After having obtained fuller information on the subject from various localities, the paper will appear in its completer form in the volume of the *Proceedings of the Association*. The present list comprises about 230 localities, in which private presses are not included.

It is difficult to see the object of such a volume as *The Storm and Its Portents*, by Dr. T. L. Phipson. Such sketches neither inform nor interest, and it is a pity to waste good paper and print upon them. Mr. Bentley is the publisher.

MR. ROBERTS has not met with sufficient support to enable him to enlarge the *Parliamentary Buff-Book* into the 'Parliamentary Chronicle and Buff-Book' as he proposed. The book is issued on the old plan for the eleventh time, and appears to be as accurately compiled as ever. Mr. Roberts is now his own publisher.

THE ecclesiastical disputes in Switzerland have led two learned professors of law, Drs. Gareis and Zorn, to compile a most elaborate treatise on *Staat und Kirche in der Schweiz*. The work seems to be entirely exhaustive of the subject, and furnishes an account of the state of the law in each Canton, as well as of the relations of the Federal Government to the Roman Catholic and Protestant Churches. It is illustrated with maps. Mr. Nutt is the London publisher.

THE Charity Organization Society has sent us its Reports for 1877, attesting the excellent work that the Society is doing.

MESSRS. PARTRIDGE & COOPER send us a capital diary, under the title of a *Handy Book*. The same firm have issued, as usual, excellent *Scribbling Diaries* and a neat *Calendar*.

MR. EASON has revised his *Almanac and Handbook to Ireland*: it is very well done. Messrs. Simpkin & Marshall are his London publishers.

WE have on our table *The Mexican Republic*, by C. E. Lester (New York, The American News Company),—*Leisure-Time Studies*, by A. Wilson (Chatto & Windus),—*Common Mind Troubles*, by J. M. Granville (Hardwicke & Bogue),—*A Guide to the Matriculation Examination* (Groombridge),—*Organic Philosophy*; Vol. V., *Organic Method*, by H. Doherty (Trübner),—*Six to One* (Low),—

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MR. WILLIAM R. COOPER, F.R.A.S., &c.

By the death, at the early age of thirty-five, of Mr. W. R. Cooper, the Society of Biblical Archaeology has lost its originator. Mr. Cooper began life with the intention of entering the church, and laboured zealously for a considerable time among the missionary circles of London. His acquaintance with the late Mr. Joseph Bonomi, Curator of Sir John Soane's Museum, led, however, to his taking an interest in Egyptian archaeology and mythology, and he published the results of his researches in the form of a treatise upon *Serpent Mythology*. About the same time he also assisted Mr. Bonomi in the preparation of certain portions of the Catalogue of the Literary Contents of the Soane Museum. While employed in this manner, Mr. Cooper conceived the idea of resuscitating several moribund societies in the form of an amalgamated body, which, thanks to the indefatigable manner in which he carried out his plans, now takes an important position among institutions devoted to Oriental archaeology, under the title of the "Society of Biblical Archaeology." Of this Society, established by his efforts for the investigation of the history of Assyria, Arabia, Egypt, Palestine, and other Biblical lands (now in its sixth year of being), he was practically the founder, and under the presidency of Dr. Birch he discharged the duties of Secretary with admirable zeal, until, his health failing, he was obliged to retire to Ventnor, where he resided up to his decease. Mr. Cooper was the author of an *Archaic Dictionary*, in which he explains very clearly the results of his researches into Oriental history. To him also is due the merit of starting the "Records of the Past," a series of twelve volumes, devoted alternately to Egyptian and Assyrian records, in the form of translations of new, or reprints and retranslations of older and more known, documents and inscriptions. With such friends around him as Dr. Birch, the late Joseph Bonomi, the late Mr. Bosanquet of Enfield, he was not likely to lose interest in Eastern matters, and we find among his latest works an English edition of the "Chaldean Magic," originally written in French by M. Lenormant. In addition to paying untiring attention to the welfare of the Society of Biblical Archaeology, Mr. Cooper was enabled, by the co-operation of the principal representatives of Assyriology and Egyptology in England, to organize a series of lectures (originally gratuitous) upon the languages of Egypt and Assyria, with the hopes of somewhat augmenting the very limited number of devotees at present addicted to those subjects of research. This, like his other enterprises, bore good fruit, and it is

practically to it that the rising generation of students of these languages owe their inspiration and advancement.

JOHN FLORIO.

"RESOLUTE" John Florio, the translator of Montaigne, must always be regarded with interest by Shakespeare students, although probably few will be disposed to put much faith in the fancies of Warburton and Steevens, who saw in him the prototype of Holofernes. Very little is known about Florio, and the fact that a sketch of him, drawn by the hand of a contemporary, is still extant appears to be unknown to his biographers.

In 1626, the year after Florio's death, Sir William Vaughan, poet, and colonizer of Newfoundland, published a work entitled "The Golden Fleece," which may be described roughly as a rather heavy imitation of Boccacini's "Ragguagli di Parnasso," propounding, through the medium of imaginary conversations and orations, various remedies for the ills of Church and State, and recommending as the grand panacea of all, emigration to his pleasant settlement amongst the fogs and codfish. In this book Florio is one of the principal characters, appearing in company with Chaucer, Skelton, Scogan, the Earl of Stirling, and others. King Apollo being highly incensed against Mariana, the Spanish Jesuit, and hearing that he has recently entered Parnassus, issues orders for his apprehension. Florio is fortunate enough to discover him "cudd up in Aquavivaes Librarie." In order to reward "the sometime servant of the victorious Queen Anne" for this feat, Apollo "cashedier Catullus," and appoints Florio "Deane of the Princesse Thaliaes Chapel." Hugh Broughton, the Hebraist, is very dissatisfied at this promotion, considering that "a caballistical Rabbin" has more pretension to the office than a "novelist Italian." On the 15th of May the spiteful divine complained to Apollo that his rival had composed a "morall letany" in honour of the Prince's birthday, which was "more agreeable to a Sceltonical Dogrell rimer which shoots verses at random than to the reverend prelat of the Comicall Court." Apollo desired the production to be read, and Florio, "with a mild composed gesture," delivers himself of a long litany, of which the following are extracts:—

From touching Toades and Spiders,
From Shooter's hill ranke riders,
From th' Exchequer promoters,
From prying Spies and Tooters,
From Bayliffe's and Informers,
That faine to be Reformers,
From Cutthroat City Catchpoles,
That care not how they vex soules,
From St. Nicholas Clarkes at night,
From such crue as shun the light,
Sweet Angel free,
Deliver me.

Some of the petitions may, perhaps, have a personal bearing, as

From conversation with clowns
Which will set both verbs and nouns,

OR

From drinking much cold water

but most of it is pure doggerel with little meaning.

There is considerable art in the manner in which the pedantry of Florio is played off against the pedantry *plus* the "precisian humour" of Broughton, who is said to have aggravated his adversary's fault by "fetching the genealogy of the word 'letan' not only from the Greeke, several dialects of the Atticke, the Dorickes, the Ionickes, the Eolicke, and other exotic pronunciation, but also from the mistical Thalmuds of the Jewes." The speech which Florio makes in defence of his work is verbose and euphuistic enough for Sir Nathaniel himself. Here is a specimen:—"It is not a cowl or hood which makes a Monke: Cucullus non facit monachum, nor is it a shaven or bald crown which makes a priest: for a man may lose his hair with [disease], or for want of radical moisture in that part of the head, as chanced to the poet Æschylus, on whose bald pate an high-soaring eagle did let fall a shel fish with intent to breake it, as on a stone. Nor

doth a long beard make a man a judicious Socrates,

barbatum hoc crede magistrum
Dicere Sorbitio quem tollit dira Cicuta,

whom a forc'd draught of Hemlock's juice did kill. We see the goat stalking with a long beard. Yet who will take him for a religious beast, that climbs up to the Altar, and feedes on the sacred flowers?

Barbatu licet ipse Capere tamen esse negamus
Hunc rectè et pura Religione pecus.

It is not the base outside, the usurping of a naked name, which can disgrace an honest action."

The Florio drawn by Vaughan's not unfriendly pencil is evidently a man of strongly marked character—a good hater, a pedant, and, to a certain extent, a Puritan; but the interesting point of the persiflage is the office assigned to him in the service of Thalia. Why should he be specially singled out for the supervision of comedy? Is it sarcasm,—to which he may have laid himself open by some feud with the players like that alluded to in the 'World of Words,'—and is it possible that he did exercise some function of the kind in James's court? The hunting of Mariana, whose works, by the way, must have been very obnoxious to the King, and the story of the offensive litany may refer to actual events.

Vaughan himself had no love for the drama. In another part of the book *Wicliff* summons Thalia before Apollo, who rates her roundly for "idle comedies" which "entrap ingenious and soft-natured people." While upon the subject of Florio I may point out that the 1613 edition of the 'World of Words' contains an extensive list of books "that have been read of purpose for the collecting of this dictionary." It is only fair to suppose that this catalogue, the first of the kind, represents most of the Italian literature then accessible in England, including not only Florio's own books, but those of his patrons, and no doubt those of Bayard's Castle. Amongst those of Shakespearean interest which occur here are the works of Bandello and Cinthio, and the 'Inganni' used in 'Twelfth Night.' A systematic examination of the books in this catalogue might possibly result in the addition of some new materials to the Shakespeare library, and perhaps solve the mystery of the 'Tempest.'

C. ELLIOT BROWNE.

JOHN BRADSHAW.

Bottesford Manor, Brigg.

I FOUND a few days ago, in the library of an old family in the north of England, a document of some interest in the handwriting of John Bradshaw, the President of the High Court of Justice which tried Charles the First.

It is, perhaps, the only record which now remains of what was evidently a kindly and gracious act. Richard Greene must have been a Cavalier whose estates, on account of his services on the king's behalf, had come into the hands of the Parliamentary authorities, and had been for a time assigned to Bradshaw. Greene's daughters were in poverty, and the great lawyer ordered his steward to receive the rents, and hand them over to the eldest daughter for her own use and that of her sisters. Bradshaw's character, like that of most of the others who acted with him on a memorable occasion, has been so blackened by partisan writers that it is pleasant to be able to produce anything that throws light on the real nature of the man.

This Richard Greene was, I think, Richard Green of Congleton, Cheshire, whose estates were declared forfeited for treason and ordered to be sold by an Act of Parliament passed 18th November, 1652 (Scobell, 'Acts and Ord.,' part ii. p. 210). He had probably been engaged in one or more of the many attempts which were made to serve the king after his surrender to the Scotch. There were, however, other persons of that name engaged on the royal side in those troubled times, and I may possibly have erred in my identification.

EDWARD PEACOCK.

"Instructions for my secretarie Samuel Rowe.

"That I expect & desire to receive the profits of all the lands in Stapley now vnder sequestration & the p'sent Mich's Rents deducting what is due for Taxes wch Rents I doe hereby authorize & intreate M^r Richard Wright of Nampwich to receive for mee and give acquittance therupon.

"That in respect of the greates povertie of the three daughters of M^r Richard Greene now at Tabley, altogether vnp'vided for by their father & in much want, as I am informed, I am content & doe hereby appoint & desire the said M^r Wright to pay over what hee shall receive for this yeares p'fits to Eliz. Greene, eldest daughter of the said Richard Greene for the use of her & her sisters, & the receipt of her the same Elizabeth shalbee a sufficient warrant for the same.

"If the p'sent ten'ts who should vnder the state bee honest men and keepe what they hold in ten'table reparac'on & pay their rents according to my appointment I shalbee content & hereby authorize M^r Wright to give way that they should on their Tenem^t for the yeare ensuing vpon their former rents & longer as they and I can agree during my Interest in that Estate.

"If either the Seq^s [Sequestrators] or the Ten^t refuse to acknowledge my title, then I desire M^r Wright to make demand for me of what is to me belonging in Stapley & to charge the Ten'ts to reserve their rents vntill further order bee given by the Com^{rs} for Sequestration here, or otherwise they pay them & the Com^{rs} receive them to the wrong of my title for which I must bee righted.

20th 7th 1650

JO. BRADSHAW.

'THE TAMING OF THE SHREW.'

THE publication of Mr. Stokes's essay on the chronology of Shakespeare's plays, in which the earliest date is advocated for the production of this comedy that has hitherto been assigned, may, perhaps, warrant the printing of the following remarks, which, if well founded, convert Mr. Stokes's conjecture into a nearly positive certainty.

It is well known that the play attributed to Shakespeare was preceded by one called 'The Taming of a Shrew,' and the connexion between the two in plot has been sufficiently dwelt on by critics. The stage history of the two plays has notwithstanding never received sufficient recognition. In what follows I will, for brevity's sake and to prevent slips of the press, call the earlier play Q and the later one F.

Q, then, was produced by the Earl of Pembroke's company at some date anterior to 1594, and in 1594, 1596, and 1607 was printed for various publishers, every one of those editions bearing on its title-page a statement that it had been acted by Lord Pembroke's men. F was not printed till 1623, in the first folio edition of Shakespeare's works, and certainly was originally produced by, and always belonged to, the Chamberlain's (or King's) company. But in Henslowe's Diary, June 11th, 1594, mention is made of a play called 'The Taming of a Shrew' as having been acted under his auspices. The point on which the whole question of the date of F hinges is this, which of the two plays was meant in Henslowe's entry? All critics hitherto answer that Q was, and the wording of the title is of course in their favour. Yet I venture to say it was F, for the following reasons. The entry appears in a very remarkable part of the diary—nearly at the beginning of the list of plays acted by "my Lord Chamberlain's men and my Lord Admiral's men beginning at Newington Butts," and a little further down the earlier entries are separated from the succeeding ones by a thick black line. This line Mr. Collier takes to be a separation of Henslowe's large receipts from his small; but it really indicates the cessation of performances at Newington Butts, and the departure of the Chamberlain's company from his management. This is proved by a minute examination of the plays after the 14th of June, not one of which, although they number fifty-six, can be shown to have belonged to any company but the Admiral's, while of the seven that precede the 14th of June there are good reasons for assigning three at least ('Hester and Ashnerus,' 'Hamlet,' and 'Titus Andronicus') to the Chamberlain's company, and, if I am right, the 'Taming of a Shrew' also. And note further that if any of these four plays had belonged to

the Admiral's company, it must almost infallibly have reappeared in subsequent entries, as, indeed, the other three of the seven which did so belong very frequently do. And as to the title "of a Shrew," we have to choose between the following probabilities. Is it more likely that Henslowe, who was so illiterate that he wrote "Bergemen" for Benjamin, "Bergenden" for Bear Garden, "mall-tuse" for Malta, dated Shrove Tuesday on a Monday, assigned thirty-one days to June and November, placed Christmas Day on the 27th of December, and Simon and Jude's day on the 27th of October—who, in fine, made every conceivable blunder in his most carelessly kept accounts except that of paying more than their due to his harshly treated poets and actors,—is it more likely that this wretched Lombard, who misstated almost every title of a play that could be misstated, should write the familiar "of a Shrew," instead of the more recent "of the Shrew," or that the publishers of Q should, if that play really belonged to the Chamberlain's men in 1594, publish it as Pembroke's in 1594, 1596, and 1607? They took care to put the Chamberlain's name on the title-page of 'Titus Andronicus' in 1600, in which year Pembroke's company had not altogether disappeared, although they had practically ceased to be one of the regular London companies on their partial break-up in 1597; and yet this precaution is supposed to have been neglected seven years after their total disappearance from stage-history, when so influential a name as that of the King's (Chamberlain's) men was available as an advertisement. It is not possible; it is clear that the play Q never did belong to the Chamberlain's company.

Now let us turn to the plays themselves. The identity of the name (Sly) of the tinker in the Induction with that of one of the most prominent actors in the Chamberlain's company in 1594 cannot but strike the critical reader. The conjecture has been made that Sly performed the part in F, and that his name was left accidentally in the prompter's copy, as that of the character he performed. So far, good; but how came his name in Q? A passage in F will, if understood (and it has never been explained hitherto), make this clear. Sly says, "The Slies are no rogues; we came in with Richard Conqueror." Now W. Sly the actor, had joined the Chamberlain's company not later than 1591, and probably earlier still, under the management of Richard Burbadge; and W. Kempe, as manager of the Queen's company in 1586, had been represented on the stage (circa 1590) as William Conqueror in 'Fair Em.' The company of Lord Strange—for that had up to the year 1594 been the name of the company to which Burbadge, Kempe, and Sly had belonged—had been "travelling" during 1593 and part of 1594, and also during 1589, 1590, and 1591. During these years they were, as "strolling players," liable to the appellations of beggars, rogues, and vagrants, which were plentifully bestowed on wandering companies at that date in accordance with the Act of 14 Elizabeth (1572) declaring strolling players to be "rogues and vagabonds." I take it, then, as pretty clear that the author of Q (now generally recognized to be Marlowe), who belonged to a then settled company (circa 1589-90), attacked Sly and other members of Lord Strange's company, at that time likely to become dangerous rivals, by representing them on the stage in habit as they lived. Sly may have been a victim of alcoholization, and open to attacks for his tipsy style of acting. We know such attacks are sometimes made even yet. Anyhow Lord Strange's men got the better of their opponents at that time, and even got the privilege of representing at Court a year before the others in 1591. But the offence still rankled, and when the Chamberlain's company had included Lord Strange's men, in 1594, as members, they took their revenge:—"The Slies are no rogues now: our Richard is the conqueror; we are court performers, and shall have our own Curtain theatre in a little while." Such, then, is my hypothesis as to the first production of F, its date and origin. Before looking for confirmation of

this hypothesis in the play itself, it may be well to consider whether Shakespeare's share of the play is of the same date or of subsequent introduction. Not long subsequent, I think; for, besides the general consideration that Shakespeare was at this time undoubtedly the chief writer for the Chamberlain's men, and that he was very likely to take up the cudgels in defence of a Warwickshire man, there is an allusion, hitherto unnoticed, in the play itself which, at any rate, shows how closely he was connected with the company at that time. Petruchio, in Act i. sc. 1, says of himself,—

I am "a gentleman of Verona," sir;

and further tells us that his father's name was Antonio. Now, Antonio was father of Proteus, one of the "Two Gentlemen of Verona." Surely this last-mentioned play must have been recently on the stage, and the actor of Petruchio, whoever he was, had also been the representative of Proteus. If it be said that we do not find such allusions in other plays by Shakespeare, it is only needful to reply that this speech is certainly not contained in the part of F that is due to his pen.

Again, the allusion to Dido, the Queen of Carthage, in i. 1, 159, would be more likely in the year 1594, when Marlowe's play on that subject was completed by Nash and on the boards, than at any other time.

But, although the first production of this play be placed in 1594, the question of the date of Shakespeare's portion of it still remains open; for it is clear that his part was not contained in the first draught. Mr. P. A. Daniel has pointed out to me several contradictions between various scenes which certainly would not have been admitted unless the juncture of the work of the two authors had been made hurriedly and carelessly. I cannot dwell on these here without risking an anticipation of his work, which I hope will soon be published; but I have evidence enough without it. An examination of Grumio's prose speeches, in i. 2, 178, 198, 211, shows that they are insertions made after the scene was written; they occur in the middle of lines, and if they be omitted the metre runs on without a break. This is an infallible sign of subsequent alteration. Again, the play of 'Patient Grissell' (1599) is alluded to in ii. 2, 277, and 'The Way to Kill a Wife with Kindness' (1603) in iv. 221, the full meaning of which latter allusion cannot be given here, but will be evident to any one who compares Katherine's sleepless night in the play with the ballad of 'The Wife Lapt in Morell's Skin.' It is clear, then, that between 1594 and 1604 this play was several times revised and revised; it was and is still, especially in Germany, a popular play: there is an appropriation of the name Turf (Induction, 2, 96) in Jonson's 'Tale of a Tub' (1603-4), which seems as if it were still then before the public; and in the Induction itself there is, I think, an indication of the dates of the revisions. Certain speeches of Sly in sc. 2 are in blank verse, and quite different in tone from those of his speeches that precede and follow them. These are almost certainly insertions of a later date. But if this Induction be, as surely it must be, a satire on certain persons connected with the stage, the dates in it will, above all other allusions, be significant. Now, in the earlier part of the Induction Sly has forgotten he was a lord, and been a vagrant rogue "seven" years, but in the later inserted passages "fifteen" years. The real Sly, as a member of Lord Strange's company, was with them prohibited from playing in 1589, and, although the company did act at Court at Christmas in 1591 and subsequent years, and even quasi-settled at the Rose in 1592, still we do not hear of their occupying a theatre of their own till they act 'Romeo and Juliet' at the Curtain in 1596, immediately after the death of Lord Hunsdon. During this time they were vagrants, acting at the Cross Keys and other places about the city of London. If then this part of the Induction were added in 1596, it would give us the probable date of Shakespeare's alteration of the play, and at the same time confirm the personal application of the

allusions. But that an alteration of the play was made in 1596 is almost certain independently, from the fact that the rival play was a second time printed in that year, after the usual fashion of the publishers, who wished it to pass as Shakespeare's; or perhaps because the revival of one play caused the revival of the other by the rival company.

Pursuing the same argument, the fifteen years in the later part of the Induction would bring us to 1604, precisely the date which the allusion to Heywood's play, &c., would fix for a final revision. This is not the only instance in which insertion of dates, altered to suit the times of revivals of plays, has led me to a discovery of the dates of their production and revision; but I must not be tempted to dwell on the confirmatory arguments here. On the whole, I take it there is good evidence for assigning the date 1594 to the play as written by Shakespeare's coadjutor (? Lodge), 1596 to the rewriting of the Shakespearean scenes with Katherine and Petruchio, and 1604 to the final revision of the play into its present condition. There can be little doubt of the personal character of the allusions to Sly, even though we cannot make them quite out. For instance, why is Sly called Christopher? Why does he say in the old play, "Am I not Don Christofari?" Is there any allusion to Christopher Beeston? Perhaps these questions may be thought trivial, but they form an admirable training in judging of, and searching for, evidence not clearly lying on the surface; and in such search and judgment no small part of our lives must be spent, whether we will or no.

F. G. FLEAT.

P.S. On looking over the above remarks another point suggests itself. It cannot be supposed that Shakespeare would overlook the fact that no means is provided in F for getting Sly off the stage. He remains a lord, and is not restored to his beggary and vagrancy. Can it be that the Sly of F is meant to remain a lord, that is, a player, a shareholder and part proprietor of the theatre (we know the real Sly had shares in the Globe), while the Sly of Q, after his getting a temporary settlement in 1589, had to betake himself again to strolling, and that these facts are indicated by the different endings of the Inductions; or is this stretching the hypothesis further than it will bear?

PAPADOPOULOS VRETOS.

A GREEK writer of European reputation, who has done as much as any of his countrymen in the present century to familiarize the world of letters with the intellectual achievements of the modern Hellenes, has just passed away at the ripe age of seventy-eight. Andreas Papadopoulos Vretos was a native of Ithaca, who, after a liberal education in Italy, became librarian to the University of Corfu, during the English occupation of the Ionian Islands. Here he applied himself to archaeological and historical studies, and published several works, on subjects more or less exclusively connected with his native land, in Greek, French and Italian. The first of these which brought him into general note was his 'Ricerche storico-critiche su le tre città anticamente conosciute sotto il nome di Leucade,' printed at Venice in his thirtieth year. This was followed by an epitome of the life and times of Count Capo d'Istria (a native of Corfu), published in Paris a few years after the assassination of the President of Greece. The work on which the reputation of Andreas Vretos chiefly rests is his *Νεοελληνική Φιλολογία, a catalogue raisonné* of works printed in classical and modern Greek between the fall of Constantinople and the establishment of the present Hellenic kingdom. In 1856 he published, at St. Petersburg, an account of Bulgaria, ancient and modern, in the French language. Marino Vretos, the well-known journalist and poet, the friend of Prosper Mérimée, was the son of the deceased.

L. S.

MR. H. S. KING.

THE death is announced of Mr. H. S. King. Mr. King was for several years a partner in the firm of

Messrs. Smith & Elder. On the dissolution of his connexion with them, in 1868, he took over the banking and East India agency business of the house, binding himself, at the same time, not to engage in the publishing trade for a space of three years. When that period had elapsed, Mr. King appeared as a publisher on a large scale, and continued his operations with great vigour until last year, when he handed over this portion of his business to Messrs. Kegan Paul & Co. Mr. King was the intimate friend and the executor of the late Mr. Frederick Robertson, and did much to secure the completeness of the text of the sermons of that divine, which were published by Messrs. Smith & Elder after his death, and achieved a great popularity. One of Mr. King's first publications in his own name was some volumes of sermons by Robertson's biographer, Mr. Stopford Brooke. Mr. King was the proprietor of the *Homeward Mail* and the *Overland Mail*. Mr. King's place in the banking business will be filled by his eldest son, Mr. Seymour King. The funeral took place on Thursday.

Literary Gossip.

MR. MATTHEW ARNOLD's new volume of essays will contain the admirable article, 'Porro, Unum Necessarium,' which was published in this month's *Fortnightly*. It will also include 'Democracy, an Essay,' reprinted from Mr. Arnold's volume, 'Schools and Universities on the Continent,' the two *Quarterly Review* articles, 'A French Critic on Milton' and 'A French Critic on Goethe,' Mr. Arnold's Royal Institution lecture on Equality, his paper on Falkland, the article on Irish Catholicism and British Liberalism, which appeared in the *Fortnightly*, and finally his paper on 'George Sand.'

THE dramatic poem by the author of the 'Epic of Hades,' which we mentioned some weeks ago, is to be entitled 'Gwen.' It is now in the press, and will be published before Christmas.

THE *Contemporary Review* for December will contain a continuation of the discussion on Temperance versus Abstinence, the following gentlemen taking part in it: Sir William W. Gull, Dr. Murchison, Dr. Moxon, Dr. Wilks, and Dr. Alfred Carpenter. The number will also contain an article by Mr. Goldwin Smith, on 'The Greatness of England'; a rejoinder by the Abbé Martin to Mr. Gladstone's paper, 'The Nineteenth Century and the Reformation'; a paper on 'The Progress of Religious Thought in India,' by Prof. Monier Williams; 'The Rescue of Epping Forest,' by Mr. Shaw Lefevre, M.P.; 'The Phœnicians in Greece,' by Prof. Sayce; 'Woman in Turkey,' by Sir Walter James, Bart.; 'Political Life in Germany,' by Prof. Von Schulte, &c.

ON the 8th inst. there died at Rome Sophia, the last surviving daughter of the late James Haig, Esq., of Bemerside (near Dryburgh), and last representative of the ancient line of which "True Thomas" of Erceuldoune is affirmed by tradition to have declared:

Betide, betide, whate'er betide,
Haig shall be Haig of Bemerside.

But "True Thomas" retains his credit: his prophecy has fulfilled itself. Some time before her death the deceased lady made over the Bemerside estate to Capt. Haig, Equerry of the Duke of Edinburgh, for the sole reason, apparently, that he is an honourable bearer of the name of Haig. The father of Miss Haig was the twentieth in direct male

descent from "Petrus de Haga," whose grant of half a stone of wax to the chapel of St. Cuthbert at Old Melrose, for the transgressions of him and his, was witnessed about 1235 by "Thomas Rymor de Ercildune," and forms, according to Dr. Murray, the most important contemporary evidence of the Rhymer's existence.

THE Committee of the Index Society at their meeting on Tuesday determined to commence as soon as possible an Index of the Biographical and Obituary Notices in the *Gentleman's Magazine*, from its commencement in 1731 to the conclusion of the fifth series in 1868. The Annual Report of the Committee will contain an index to the memoirs of important personages defunct during the year which are to be found in the various daily and weekly journals. A proposal was laid before the Committee for a general index of the *Annals and Magazine of Natural History*.

MESSRS. MACMILLAN & Co. have in preparation a translation of Dr. Moritz Busch's work on 'Bismarck and the Men about Him during the War with France,' which was reviewed lately in the *Times*, and the publication of which has created no small sensation in Germany and elsewhere on the Continent.

'SWEET SLEEP, a Collection of Essays and Poems intended to promote that delightful enjoyment,' is the title of a new book of Mr. Charles J. Dunphie, which will appear about Christmas.

MR. LEWIS MORRIS, the author of 'The Epic of Hades,' has consented to act as Honorary Secretary of the University College of Wales, at Aberystwyth. His colleague in the secretaryship is Dr. Evans, of New College, London. Mr. Hugh Owen, who retires from the office of Honorary Secretary, which he has held since 1863, is now Treasurer of the institution, jointly with Mr. David Davies, M.P.

THE books printed for the fifth year of the Hunterian Club are now in the binder's hands, and it is expected will be issued to the members next week. They are Thomas Lodge's 'Rosalynde: Euphues Golden Legacie,' 'Robert Duke of Normandy,' and 'A Fig for Momus'; the Bannatyne Manuscript, Part IV., and Bibliographical and General Indexes, Glossary, &c., to Samuel Rowlands' Collected Works, Part I. In regard to 'Rosalynde,' it may be noted that the first edition, 1590, has never until now been reprinted. For the use of the unique original (unfortunately imperfect), the Club is indebted to Mr. S. Christie-Miller. The deficiency (sig. R, four leaves) has been supplied from the second edition, 1592, in the collection of Mr. Henry Huth. 'Robert Duke of Normandy' is also reprinted from the unique edition of 1591, in the Britwell library. In regard to 'Guy, Earl of Warwick' the Council have found that the title-page of the copy in the British Museum, from which the Club's reprint was made, is spurious, and the text is supposed to be that of 1679. As soon as access can be had to a copy of this latter edition the point will be verified, and the correct title-page will be issued. The earliest edition known is that of 1632, in the British Museum, but it is too much mutilated to be fit for collation. Mr. E. W. Gosse has undertaken to write an Introduction to Row-

lands' works. Mr. Sydney J. Herrtage has compiled a number of notes explanatory of the numerous contemporary allusions in Rowlands' works, and also a Glossarial Index. These will appear with the issue for the sixth year.

OUR Lisbon Correspondent writes:—

"His Majesty Dom Luiz has just completed his translation of the 'Merchant of Venice.' This work is in type, and will shortly be followed by the publication of His Majesty's version of 'Othello,' which I have heard is ready for the press. Following in the steps of Mr. Aubertin as a translator, Mr. James Edwin Hewitt, editor and proprietor of the *British and American Mail*, published in Rio de Janeiro, has completed the rough sketch of an ottava rima translation of Camoens. The introductory stanzas were submitted by Mr. Hewitt to the eminent poet Longfellow, and have been very favourably spoken of by him in a letter to Mr. Hewitt, recommending him to complete the literary undertaking he has so auspiciously begun. It is stated that Mr. Hewitt will shortly print his translation of Portugal's great epic."

MESSRS. CASSELL, PETTER & GALPIN are about to issue a second edition of Mr. Sergeant's 'New Greece,' recently reviewed in our columns. A large portion of the volume has been translated into modern Greek in successive numbers of the *Clio*, of Trieste.

'THE BACHELOR,' an original story in two volumes, which will shortly appear, is by a Mr. Brookfield, a son of the late Rev. W. H. Brookfield.

A PUBLIC meeting has been held at Milnrow, by the parishioners of the late Rev. Canon Raines, at which it was resolved to erect a monument to his memory in the churchyard. A subscription list has been opened for the purpose.

THE late Mr. R. W. Corlass left behind him a volume descriptive of the lives and works of those authors who have been natives of, or intimately connected with, Hull. It consists of sketches of some fifty worthies who may be ranked as Hull authors, and is based on a series of articles contributed by Mr. Corlass to the *Eastern Morning News* for 1876, with considerable additions and corrections from his notes. Amongst the authors who are noticed are:—Marvell, Abraham De La Pryme, Fox the Arctic discoverer, Prof. Pryme, and General Perronet Thompson. The work will be brought out under the editorial care of Mr. C. F. Corlass and Mr. William Andrews.

EARLY in January next a new monthly journal, *De Indische Gids*, or Indian Guide, will be published by the firm of J. H. de Bussy at Amsterdam. It will take the place of *De Indische Letterbode*, which will be discontinued, and contain original articles, reviews of books, and miscellaneous information on subjects connected with the literature of the Dutch East Indies.

A NEW work on economic science by Mr. Arthur Crump, entitled 'A New Departure in the Domain of Political Economy,' will be published by Messrs. Longmans in a day or two.

DR. HERMANN ROLLET, who is engaged upon a treatise on the portraits of Goethe, announces that he is in possession of a rare, if not unique, bust, executed in biscuit about 1790, by Johann Peter Melchior. Melchior, after throwing up his engagement as modeller

to the porcelain manufactory at Höchst, was employed in the same capacity at that of Frankenthal, where he remained until in 1796 he became director of the factory at Nymphenburg. The bust in question bears the Frankenthal stamp in the paste, accompanied by Melchior's initial, beneath which is printed in Roman character, "I. W. v. Goethe N° II." It is the more precious as there is no existing record of Goethe's features from 1786, the year in which Tripel's bust was executed at Rome, till the well-known engraving was published by Lips in 1791.

THE work of printing the diaries of Marino Sanudo has now been begun in Venice. The first instalment is to appear with the new year, 1879, and is to be followed up by the publication of monthly parts. Sanudo's history of the expedition of Charles the Eighth to Naples, edited by the Abate Fulin, in the supplement to the 'Archivio Veneto,' is rapidly approaching conclusion. The Venetian Society for National History has already brought out the first instalment of the State papers of the city of Padua, and the second volume of 'I libri commemoriali della Repubblica di Venezia,' the first of which came out in 1876, is in the press, as well as the despatches addressed by Paolo Paruta to the Senate during his embassy to Pope Clement VIII. (1592-1595) at Rome: only a small portion of these despatches was included in the Florentine edition of Paruta's political writings published in 1852.

AN Archæological Society has been formed at Athens which, although described as entirely composed of *savants*, seems to have a political as well as a scientific object. Its ostensible purpose is, however, limited to antiquarian research in Macedonia, and its immediate attention is directed to the collection of ancient inscriptions, coins, popular songs, and archaic forms of speech still surviving in different localities.

THE publishers of New York and Philadelphia, who have been the most opposed to international copyright, are reconsidering the question on purely personal grounds. They find that "the Courtesy of the trade," under which they have been secured against ruinous competition when they reprinted books by English authors, is no longer operative. Some Western publishing firms acknowledge no such "courtesy," and they reprint whatever they think will pay. Should a New York publishing firm have paid for the advance sheets or stereotype plates of an English book, it cannot sell the book so cheaply as a Chicago firm which has incurred no such outlay. The result has been that the Western cheap reprints are driving the Eastern ones out of the market. It is with a view to guard themselves against the action of their Western rivals that several Eastern publishing firms are now disposed to advocate a measure of international copyright.

FOR the occasion of the jubilee of the fourth centenary of the Copenhagen University, which will take place in June, 1879, Herr Carl Ploug (editor of the *Fatherland*) and Herr Chr. Richardt have written two cantatas, which it is said Herren Niels Gade and Hartmann will set to music. Prof. Rørdam will bring out on the occasion the history of the University, and the various faculties

intend to publish a volume which will contain a collection of minor scientific pamphlets. Five hundred persons will be invited to a festival dinner, and a medal will be struck in commemoration of the festivity. The Minister of Public Instruction will ask the Rigsdag for a grant of 35,000 kroner for the expenses of the occasion.

THE Rev. John Wordsworth, of Brasenose College, Oxford, will spend next Christmas vacation in Italy, chiefly at Rome and La Cava, where he will collate MSS. for his forthcoming edition of Jerome's translation of the New Testament. We have already mentioned that the book will be published by the Delegates of the Clarendon Press.

THE Delegates of the Clarendon Press have agreed to publish the Anglo-Saxon translation of Gregory's Dialogues, with the Latin text, prepared by Dr. Krebs from the MSS. of the British Museum, Oxford, and Cambridge. We have already mentioned Dr. Krebs's preliminary article on the subject.

THE French books of the week include the second part of the 'Histoire de la République Française,' by M. Victor Pierre; 'La Colonisation Française en Nouvelle-Calédonie,' by Ch. Lemire; 'Le Kohistan, le Ferghanah et Kouldja, avec un Appendice sur la Kachgarie,' by Ch. de Ujfalvy de Mezö-Kövesd; 'Les Origines du Christianisme,' by Mgr. Genouilhac, Archevêque de Lyon; 'Les Royal Dinners, Guide du Gourmet,' by Édouard Héloüis; and the last part of 'Un Capitaine de Quinze Ans,' by Jules Verne. 'Dans les Nuages, Impressions d'une Chaise par Sarah Bernhardt,' is to appear on the 1st of next month.

THE executors of the late Mr. David Laing are having his correspondence and papers arranged, with the view of their being placed in the hands of a competent biographer.

SCIENCE

GEOGRAPHICAL NOTES.

MR. KEITH JOHNSTON left England for Zanzibar on the 14th inst.

The paper announced for the next meeting of the Royal Geographical Society is on Usambara, by the Rev. J. P. Farler. Usambara is a picturesque wooded mountain region in East Africa north of Zanzibar, where Mr. Farler resided for four years and had unusually favourable opportunities for exploring the districts, besides obtaining information regarding the country of the warlike Masai tribes lying between Usambara and the Victoria Nyanza.

The voyages made this year between Europe and Siberia through the Sea of Kara are full of interest and promise, though some casualties have occurred through ignorance of the soundings and hydrography of those parts. The Neptune, a Danish vessel chartered by Herr Bartning, of Hamburg, and Herr Funk, of Barnaul, has accomplished a successful and remunerative voyage from Hamburg, which she left on the 14th of July, to the Ob river.

She arrived at the Straits of Kara on the 2nd of August, and found the sea beyond still encumbered with ice, but by keeping a southerly course the drift was avoided and the west coast of the Ob river mouth sighted on the 6th of August. The two coasts of the estuary are wrongly shown on the maps, and are, in reality, not so far apart as these make out. Linsita, a fishing settlement at the mouth of the Nadym, in the estuary of the Ob, and situated in 72° 14' east longitude and 66° 13' north latitude, was reached on the 13th, and here the cargo, consisting of 360 tons of wheat, brought down the stream in a barge

towed by a steamer, was shipped on board the Neptune. The unloading and loading took eleven days, and on the 24th of August the vessel commenced her homeward journey. She passed through the Matochkin Shar, and reached Hamburg safely on the 25th of September, being the first vessel to accomplish the double journey to and from Siberia to Hamburg in a single season. A steamer from England, the Warkworth, appears to have fared less happily, for she grounded three times at the mouth of the river on her return journey, and had to throw overboard a large portion of her cargo, but eventually succeeded in reaching the Thames on the 1st of October. Both these vessels laboured under great difficulties from the absence of charts, and it is much to be hoped that the Russian Government may recognize the importance of surveying the Ob estuary, and so aid in the opening up of so promising a commercial route. To the Yenisei river the steamers Louise and Moscow with three tenders were despatched by Baron Knoop, of Bremen, and freighted with a miscellaneous cargo, which was to be exchanged for Siberian wheat. The Louise, however, grounded near Brönö, on the northern coast of Norway, and had to put in to Bergen for repairs, while the cargo was shipped on board of the Zaritzza, which, after running ashore at the mouth of the Yenisei, eventually reached Yeniseisk in safety. Herr Sibirskoff has been more fortunate in his venture, for his two steamers, the Express and the Fraser, have successfully accomplished the double journey without any accident.

H.M.S. Alert, the vessel sent to survey Magellan's Strait and islands in the Pacific and Australia, was not supplied by the Admiralty with the volumes which should form the library of a ship employed on scientific work in those regions. The Council of the Hakluyt Society has, therefore, presented Sir George Nares and the officers with all their volumes which relate to those parts of the world.

Dr. Jobert is about to return to France after having explored the Amazon with reference to its natural history, and more especially its ichthyology. The French traveller, who is Professor of Natural History at the College at Besançon, claims to have fully cleared up all doubts respecting the cures with which the Indians poison their arrows, and the nature of which has previously been studied by Milleroux.

M. Liais informs the Paris Geographical Society that a map of the Empire of the Brazils is being compiled which will prove superior to existing maps, though still very defective, owing to the inadequacy of existing surveys. The Observatory of Rio de Janeiro, of which M. Liais is Director, is about to determine the longitudes of the principal towns by electric telegraph. Preparations are likewise in progress for measuring by triangulation ten degrees of the parallel passing through the Observatory, and an arc of the central meridian of Brazil. An expedition for finally determining the difference of longitude between Rio and Greenwich has by this time probably started for Europe.

Capt. Roudaire has once more started for the Shot el Jerid, and will report on the practicability of filling that depression in the Algerian Sahara with water from the Mediterranean. He is accompanied by Dr. André, who will examine into the natural history of the country, and by two civil engineers, MM. Baronnel and Jégou.

Dr. Crevaux, when last heard of (September 3rd), had proceeded a considerable distance up the Oyapok. He felt confident of being able to trace that river to its source, and, having done so, proposed to cross the watershed, and to follow the Paru or some other river to the Amazon.

A meteorological journal, kept by Dr. Emin Bey (Schnitzler) whilst residing at Mtesa's capital, is now in the hands of Dr. Hann of Vienna, who is preparing a summary of it for Petermann's *Mittheilungen*. Dr. Schnitzler's vocabularies of the Kinyóro and Kiganda languages will be published in the *Zeitschrift für Ethnologie*. They contain about nine hundred words and phrases, and distinctly prove Kiganda to be a different language from

Kinyóro, whilst Ki-Karágwe is closely related to the latter. The Wabúma herdsmen speak a distinct language (Galla) when amongst themselves.

The November number of Dr. Petermann's *Mittheilungen* contains an account of the German missions in the province of Canton, with a map showing the dialects spoken; a paper on Signor D'Albertis' voyage up the Fly river, likewise with a map; and a paper by M. N. von Miklukho-Maclay, on his third residence on the north coast of New Guinea. The vessel which was to have taken him away in November, 1876, only arrived in November of the following year, and during no less than seventeen months the Russian traveller had no intercourse with Europeans at all. He was treated in the kindest manner by the natives, who accompanied him on his excursions into the interior and in canoe voyages along the coast. They gave him particulars of two fearful earthquakes, which destroyed many villages and effected many changes in the physical geography of the country, one of which occurred in 1856 (?), the other in 1873. M. Maclay himself saw the volcanoes on Volcano and Lesson islands in a state of eruption, when he left the coast, in November, 1877. He proposes to pay another visit to New Guinea, in the course of this year.

ANTHROPOLOGICAL NOTES.

M. D. KALTBRUNNER'S 'Manuel du Voyageur' (Zürich, Walther & Co.) comprises a thorough and practical manual of anthropology, to which subject alone nearly 300 pages are devoted. In this travelling age it is more and more desirable that the traveller should be educated in practical anthropology. M. Kalbbrunner's manner is clear and his arrangement complete; his remarks are learned and lucid. His publishers have seconded him by bringing out the work in good style, with an abundance of coloured and other illustrations. He gives directions for the measurement of the skull, based on the French system, with sketches of the instruments required and a code of instructions for obtaining the dimensions of the skeleton. The portion of the work relating to observations on the country does not concern us in this column; but that relating to observations on the inhabitants deals with them under the following heads:—population, races and types, language and dialects, usages and customs, ideas, beliefs, and religion, costume and adornment, alimentation, habitations, mode of life, domestic, social, and political organization, laws and property, institutions, industry, commerce, literature, arts and sciences, origin and history. The author appears to have at first intended to adopt Broca's tables for colour of hair, eyes, and skin, but finally to have left the matter in suspense, in anticipation of an early revision of those scales in the direction of greater simplicity. The more accurate determination of these colours is still a crux for the ordinary observer, if not even for the most practised eye.

The last part of the *Proceedings* of the Paris Anthropological Society contains a very interesting account of the autopsy of M. Asseline, performed in pursuance of an agreement for what is called mutual autopsy entered into between a number of French anthropologists. It was far from being barren of result, as the depth of a certain fissure in the brain, which has been hitherto considered an indication of inferiority, will be removed from that category in future.

ASTRONOMICAL NOTES.

DR. B. A. GOULD, Director of the Argentine National Observatory at Cordoba, has obtained there a good series of observations of Encke's comet, which are published in No. 2229 of the *Astronomische Nachrichten*. He first detected the comet on the evening of the 3rd of August, very close to the place given in Von Asten's ephemeris. It was then too near the horizon for an observation to be made before it set; but it was conspicuous in the field of the telescope, "resembling a small and dense white cloud, nearly circular, but of undefined outline, and without indication of any tail." Three subsequent cloudy nights prevented any accurate observation until

August the 7th, when Dr. Gould observed it himself about half-past six in the evening. His assistant, Mr. John M. Thorne, afterwards made the rest of the observations included in the series now published, which extend to September the 6th. "The comet," Dr. Gould states, "appeared nearly circular throughout the whole period of observation, and, until August the 26th, a slight increase of brightness towards the centre was appreciable. Its light on the 10th of August was comparable with that of a star of the eighth magnitude"; but towards the end of the series the amount of light "decreased so rapidly that during the last ten days it was difficult to keep it in view."

The same number of the *Astronomische Nachrichten* contains the results of a number of meridian observations of the moon and large planets, made during the last and present years by Dr. M. W. Meyer at Geneva; also equatorial observations of Comet II., 1873, made last September and October by Dr. Tempel at the Arcetri Observatory, Florence. This is not, we may remark, the comet usually (by priority) known as Tempel's Periodical Comet, which was first discovered by him on the 3rd of April, 1867, and (being found to have an elliptic orbit with a period of about six years), was observed again in April, 1873, and will be expected at the third appearance next spring. The comet we are now speaking of (which has been followed somewhat longer than was expected) was first discovered by Dr. Tempel on July 3rd, 1873, and has a period of about five years and two months. It passed its perihelion at the end of August.

SOCIETIES.

ASIATIC.—Nov. 18.—Sir H. C. Rawlinson, President, in the chair.—Sir A. Slade, Bart., and Mr. S. Takatoyu Juonyé were elected Resident, and Mr. J. Jardine, Judicial Commissioner British Birma, and Mr. C. H. Lepper, Eria Barree, Upper Assam, Non-Resident Members.—Mr. Brandreth, as delegate from the Asiatic Society, spoke of the great success of the Oriental Congress, held at Florence in last September, and mentioned the kindness of the Italian hosts, and the remarkable number of distinguished scholars who were present. He added that no one could have come away without a personal sense of the obligation conferred on stranger visitors by the indefatigable exertions of the able secretary, Prof. de Gubernatis, upon whom all or most of the work really fell.—A paper was read, communicated by Mr. E. Thomas, 'On the Position of Women in the East in Olden Times,' in which the writer called attention to a custom common in the ancient world, and still prevailing in some parts of the East, of naming children after the mother rather than after the father, showing as this does the prominent influence of the women. This subject he illustrated by reference to the well-known usages of Lycia, Caria, Etruria, Persia, ancient and modern India, Ceylon, and Australia.

ENTOMOLOGICAL.—Nov. 6.—H. W. Bates, Esq., President, in the chair.—Mr. Waterhouse exhibited a specimen of *Chaetognathus excellens* (Telephoridae), a new beetle from New Granada.—Mr. H. T. Stainton a new horn-feeding Tinea (*T. Orientalis*), reared by Mr. Simmons of Poplar.—The Rev. H. S. Gorham some rare British beetles taken in the neighbourhood of Horsham, Sussex.—Mr. Goss specimens of a rare dragonfly, *Cordulia Curtisi*, from Christchurch, Hampshire.—Mr. Meldola a specimen of *Erebos odoratus*, from Jamaica, possessing large tufts or brushes on the hind legs, considered as probably scent-secreting organs.—Prof. Wood-Mason drawings of, with remarks upon, the flowers simulating Mantis, &c.—Mrs. R. Clay a living specimen of a beetle, *Zopherus Brêmei*, from Yucatan, worn as an ornament.—Sir S. Saunders specimens of *Blastophaga Pesenes*, Linn., employed in the process of cuprification, received from M. J. Lichtenstein, of Montpellier; also specimens of *Sycophaga crassipes*, West., from

the sycamore figs of Egypt, together with certain apterous associates.—The Secretary read a communication from the Board of Trade with reference to the damage done to the corn crops in the neighbourhood of Mariopol by swarms of a beetle *Anisoplia Austriaca*. A sub-committee was appointed to draw up a report on the subject.—Miss E. A. Ormerod read a paper 'On Psila Roseæ,' the well-known insect producing the so-called "rust" in carrot crops. She advocated the use of a phenol preparation for the destruction of this pest.—Mr. Waterhouse read a paper containing 'Descriptions of New Telephorids from Central and South America.'—Sir S. Saunders communicated a paper 'On the Habits and Affinities of Sycophaga and Apocrypta from the Sycamore Figs of Egypt.'—Mr. Distant communicated 'Descriptions of New Species of Hemiptera-Homoptera.'

STATISTICAL.—Nov. 19.—Mr. G. J. Shaw-Lefevre, President, in the chair.—Thirty-two Fellows were elected.—The Howard Medal of 1878, with 20*l.*, has been awarded to Surgeon J. Martin. An Extra Prize Medal has also been awarded to Capt. H. Hildyard.—The President, in his opening address, commented on the past work of the Society.—Prof. Jevons afterwards explained the Arithmometer of M. Thomas, with the object of showing to what extent it can be made available by statisticians for heavy calculations of per-centages, &c.

CHEMICAL.—Nov. 12.—This was a special meeting to hear the Faraday Lecture, which was delivered in the theatre of the Royal Institution by Prof. A. Wurtz, and was entitled 'La Constitution de la Matière à l'État Gazeux.' A notice of the lecture will be found in last Saturday's *Athenæum*.

MATHEMATICAL.—Nov. 14.—Lord Rayleigh, President, in the chair.—After the Treasurer's and Secretaries' Reports had been read and adopted, the meeting proceeded to the election of the new Council.—Mr. C. W. Merrifield was elected President, and Prof. Cayley and Lord Rayleigh Vice-Presidents.—We indicated in a recent number the other proposed changes in the Council, which were carried out at this meeting.—Mr. Merrifield having taken the chair, Mr. J. D. H. Dickson was elected a Member.—The Rev. A. Freeman and Prof. Reinold were admitted into the Society.—The Chairman read a letter from Mr. Warren De La Rue respecting a memorial to Mr. Leverrier.—Lord Rayleigh communicated a paper 'On the Instability of Jets.'—Mr. H. Hart read a short note, by Prof. Crofton, 'On Self-Strained Frames of Six Joints,' and Mr. Tucker (Hon. Sec.) read an abstract of a third paper 'On the Calculus of Equivalent Statements,' by Mr. H. MacColl. The last paper contained the solution of a test-problem to show the power of the author's method of elimination; then an explanation, with illustrations and applications, of another allied method, which he calls "the method of unit and zero substitution"; a brief indication of the way in which the algebra of logic may render important service to scientific men in investigating the causes of natural phenomena; and, lastly, a brief criticism of Prof. Jevons's method of solving logical problems.

HISTORICAL.—Nov. 14.—Annual Meeting.—Lord Aberdare, President, in the chair.—Profs. Stubbs and Max Müller, Mr. H. M. Stanley, and Mr. T. Sopwith were elected Honorary Members, and thirty-five ordinary Members were also admitted.—According to the Treasurer's Report the Society's income was 1,055*l.*, being nearly 200*l.* in excess of last year. During the year 114 persons had applied for membership, of whom 109 had been elected, the entire membership being now 606.—Lord Aberdare then delivered an inaugural address.

ANTHROPOLOGICAL INSTITUTE.—Nov. 12.—Dr. John Evans, President, in the chair.—The following new Members were announced: Messrs.

M. J. Gabriel and George H. Radford.—Mr. R. Cust read a 'Report on Anthropological Proceedings at the Oriental Congress,' in which he gave a digest of all the papers and discussions at that Congress which appertained to the science of anthropology.—Mr. Park Harrison read a paper 'On some Characters which are still in use as Tattoo Marks by the Motu,' in the south-eastern peninsula of New Guinea. About half of the forms tattooed on a Motu girl, carefully copied by Dr. Turner, correspond with the letters found in Asoka inscriptions in India, which are believed to be allied to Phœnician, whilst several others resemble letters admittedly derived from the same stock, but independently acquired. They are mostly arranged in groups of three. On the right arm, however, there are nine or ten connected by a line running above them all. The characters are twenty-three or twenty-four in number, and are formed of straight lines in the following combinations: viz., five of two lines, nine of three lines, five of four lines, and three of five lines, much in the same proportions as in the Regang and Lampong alphabets of Sumatra, the letters in the former of which have been shown to be identical with Phœnician characters reversed. Archaic forms of letters have also been met with in other islands of the Indian Archipelago and Melanesia, but are now without meaning. The Motu characters are used simply for ornaments or charms. As an example of the use of letters for tattoo marks, the case of the Australian subject was cited, who, having been taken prisoner in Burmah a few years ago, was there tattooed with letters and other patterns. Besides the characters on the Motu girl, there are various pictures and hieroglyphics, consisting of eyes and eyebrows, a lunar crescent, and other forms.—An interesting discussion ensued.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Institute of Actuaries, 7.—'Construction and Use of Select Mortality Tables,' Mr. T. B. Sprague.
- Society of Arts, 8.—'Mathematical Instruments,' Lecture I., Mr. W. M. Williams (Cantor Lecture).
- Geographical, 8.—'Usumbara, East Africa, and the adjoining Country,' Rev. J. P. Faurie.
- Metaphysical, 8.
- Tues. Anthropological Institute, 8.—'Evils arising from the Use of Historical National Names as Scientific Terms,' Mr. A. L. Lewis; 'American Illustrations of the Evolution of New Varieties of Man,' Prof. D. Wilson; 'Left-handedness,' Dr. H. Muirhead.
- Civil Engineers, 8.—'Adjourned Discussion on Harbour and Dock Works: Heating and Ventilating Apparatus of the Glasgow University,' Mr. W. W. Phipson.
- Wed. Society of Arts, 8.—'The Land of Midian,' Capt. R. F. Burton.
- Royal Academy, 8.—'Anatomy,' Mr. J. Marshall.
- Literature, 8.—'Early Paradise of European Mythology,' Mr. C. F. Keary.
- Telegraph Engineers, 8.—'Multiple and other Telegraphs at the Paris Exhibition,' Major C. E. Webber.
- Thurs. Meteorological, 8.—'Rain, Snow, Hail, and Atmospheric Electricity,' Mr. G. J. Symonds.
- Society of Antiquaries, 8.—'Ruin of St. Albans,' Mr. J. Meiss.
- Fri. Royal Academy, 8.—'Anatomy,' Mr. J. Marshall.
- Sat. Royal, 4.—'Anniversary Meeting.'

Science Gossip.

THE Council of the Cambridge Senate propose to connect the new Trinity Professorship of Physiology with Dr. Foster's success in establishing the now flourishing school under his care, by reciting in the Statutes that Trinity College founded the Praelectorship of Physiology in 1870, that Dr. Foster's lectures have since then been open to all members of the University, and that Dr. Foster has successfully promoted the study of physiology in Cambridge. The Professor is to be elected by a Board, of which two members out of nine must be non-residents in Cambridge, and unconnected with the University officially.

"SLAG WOOL," produced, as a fine fibre of silica, by blowing steam through the slag of the iron furnaces, has been woven by Messrs. Jones, Dade & Co. into strips and sheets. This excellent non-conducting substance can now, therefore, be very generally applied for clothing boilers or the conducting steam pipes of machinery.

PROF. JAMES STUART's workshops at Cambridge now contain a valuable screw-cutting lathe by Whitworth, presented by Mr. Vansittart, of Trinity College, a planing machine formerly belonging to Prof. Willis, nine other lathes, shaping, drilling, and planing machines, and a full supply of smaller tools. Prof. Stuart has himself under-

taken the responsibility as to the apparatus supplied for the scientific private pupils, and in the construction of the apparatus.

The resume of the Thursday read 'On Neale, K.

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taken the cost of the machines, and also the responsibility of engaging seven first-class workmen as teachers and as makers of philosophical apparatus. These workshops will now be able to supply elaborate or novel apparatus to any of the scientific schools at Cambridge, and to colleges or private investigators elsewhere. At present twelve pupils, several of whom intend to follow engineering and allied professions, are under regular instruction.

THE Society of Antiquaries of London will resume the evening meetings for the session on Thursday, November 28th, when a paper will be read 'On the Roof of St. Albans,' by James Neale, Esq., F.S.A.

THE "City and Guilds of London Institute for the Advancement of Technical Education" may be considered as now an established fact. A meeting of the Board of Governors, which the provisional committee of the guilds had recommended, was held at the Mercers' Hall on Monday, the 11th inst. We learn from this that the amount of available income already promised is above 12,000*l.* and large sums are anticipated from the companies who have not yet joined the scheme. We regret to find that the Board of Governors deferred the consideration of the arrangements for the London School, until they see what the Commissioners of the 1881 Exhibition propose to do at South Kensington.

In Justus Liebig's *Annalen der Chemie*, Prof. F. Mohr proposes glass containing a large proportion of silica as the best material for weights used by men of science. He also shows the importance in delicate weighings of observing the influences of barometric pressure and thermometric change.

MR. E. ROBERTS writes:—"Allow me to correct a statement in the account of Tidal Observations in India, in your issue of the 9th inst. It is there stated that the records of the observations were brought to England to be reduced and analyzed at the *Nautical Almanac* office. This is not correct. The observations were reduced by Capt. Baird, R.E., and myself, with the aid of assistants. My connexion with the *Nautical Almanac* office has, doubtless, led to the mistake. In connexion with Indian tidal observations, I may here remark that I have been commissioned by the India Office to construct for use in India a tide-predicting machine, which will combine no less than twenty semi-diurnal and diurnal tide components. It is being made by Messrs. A. Lévy & Co., the makers of Sir Wm. Thomson's tide-predicting machine, which was awarded two gold medals at the recent Paris Exhibition."

MR. GJERS, who has been elected President of the Cleveland Institute of Engineers, occupied the chair at the first meeting of the session, held on Monday, the 11th. His address was somewhat remarkable, as embracing a consideration of some very recondate phenomena. He endeavoured to show that the iron trade was affected by the maximum and minimum of solar spots, and this led him to consider that our manufacturing industries would be again becoming prosperous by the year 1880.

PROF. BELL announces that he has discovered simple and efficacious means by which induction, which has hitherto been found to interfere with the action of his telephone, is prevented, and the clearness and force of telephonic vocalization greatly increased.

FINE ARTS

THE SOCIETY OF PAINTERS in WATER COLOURS.—THE SEVENTEENTH WINTER EXHIBITION OF SKETCHES AND STUDIES by the Members WILL OPEN, at their Gallery, 8, Pall Mall East, on MONDAY, the 26th December. Ten till Five.—Admission, 1*s.* ALFRED D. FRIPP, Secretary.

FIFTEENTH ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS by ARTISTS of the BRITISH and FOREIGN SCHOOLS is NOW OPEN, at THOMAS M'LEAN'S GALLERY, 7, Haymarket.—Admission, including Catalogue, 1*s.*

THE ANNUAL WINTER EXHIBITION OF HIGH-CLASS PICTURES at ARTHUR TOOTHS GALLERY, 5, Haymarket, opposite Her Majesty's Theatre, is NOW OPEN.—Admission 1*s.*, including Catalogue.

DORR'S GREAT WORKS, 'CHRIST LEAVING THE PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'THE BRAZEN SERPENT' (the latter just completed), each 23 by 23 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'Sight of the Crucifixion,' 'House of Calaphan,' &c., at the DORR GALLERY, 34, New Bond Street. Daily, Ten to Six.—1*s.*

GIFT-BOOKS.

MORE publications of this sort have already appeared than the season seemed to promise. As yet the place of honour is due to *The Baby's Bouquet* (Routledge & Sons), which bears the further title of "A Fresh Bunch of Old Rhymes and Tunes, arranged and decorated by W. Crane." It is intended as a companion to 'The Baby's Opera,' a beautiful little volume which, two years ago, we reviewed with unusual pleasure. The 'Bouquet' comprises fifty-six famous tunelets, all brightly and deftly set to apt music, and including that thrilling domestic dithyramb, "Polly put the kettle on," and the romance of 'Aiken Drum,' which Sir Walter Scott immortalized by a reference to the "lang laddle" of the hero of the piece. With these is 'Margery Daw,' or rather a version of that venerable play-song which, prejudiced as we are in favour of old *chansons*, is somewhat disappointing, not to say demoralizing. Besides these there are 'Buy a Broom!' 'Little Cock-Sparrow,' and a dozen or so of German and French ditties, which are very decidedly out of keeping, besides being too "cosmopolitan" for a baby's book, their appearance savouring of the affectation which is the sole defect of Mr. Crane's charming work. Among the more attractive illustrations are, of course, the simplest and most sincere of the collection, the poetical "Pollys" putting on their kettles, the music to the piece being decorated with architectural fire-furniture, pokers, tongs, brushes, and shovels. With these may be classed the two pictures associated with 'The little Woman and the Pedlar,' the comical 'The Three Little Kittens,' and the row of dancing children accompanying 'Looby Light.' On the other hand, the whimsical cant of the motive apparent in 'Sur le Pont d'Avignon' is not pleasant, and the tendency of the artist to depict figures of ladies in the style of these so-called "objets d'art" who, in hats and cloaks and petticoats, illustrate the Queen Anne mania, is hardly less insincere.

There is less art and more prettiness in *Brittany* as produced and published by Mr. Birket Foster at his house at Witley, in Surrey. This volume comprises sketches made during a tour in Brittany and transferred to stone. These sketches are very pretty; among the landscapes 'Pont l'Abbé' is nice. Of the groups of figures two women of Pont l'Abbé are neat and wear head-dresses quaintly graceful. 'A Procession on Pardon Day at Quimper' is a capital little picture, which Mr. Foster no doubt intends to paint.

Picturesque Europe (Cassell & Co.) is a handsome volume, one of a series designed to illustrate by brilliant and delicate woodcuts, and steel plates that are inferior to them, the most popular "beauties" of the Continent. Some of the cuts are admirable for clearness and finish; for examples, see 'The Ladders of Leuk,' 'The Gemmi from Leuk,' 'Lake of Orta,' the sunny 'Isola Bella,' the sparkling 'Luino, Lago Maggiore,' the solid and vivid 'Alps.' These capital drawings are of the same character as, if they are not identical with, the illustrations of such publications as 'Rome,' by Mr. Wey, and similar books on Spain and France, pictures which are characteristic of 'Le Tour du Monde.' However this may be, this is a most acceptable volume, and so vividly illustrates "Picturesque Europe" that no one can find fault with it in that respect or be disappointed with its views and sketches.

Of a similar character, but not to be compared with it in respect to artistic merit, picturesqueness, or strength, is *Caledonia described by Scott, Burns, and Ramsay*, with illustrations by Mr. J. M'Whirter (Edinburgh, Nimmo). Some of the vignette landscapes, which are printed with extracts from verses by the three Scottish poets, are pretty in their feeble and unlearned but pretentious way; for instance, the drawing of rocks and water in the

frontispiece, and the vignette which is meant to represent a thistle on the title-page, and has not a line of sound draughtsmanship in it. Weakness is the defect of almost every cut, but none is feebler than that of the catarract facing p. 176. The best cut is the view of Edinburgh facing p. 142, a moonlight effect, which will not, however, bear analysis.

Topography is the subject of the day so far as gift-books are concerned; our table is half covered with pretty trifles illustrating places and "views." *Pleasant Spots around Oxford*, by Mr. A. Rimmer (Cassell & Co.), is one of the best of these. It contains neat but not strong vignettes, and woodcuts of pretty "bits," made in the neighbourhood of Oxford. They are curiously inartistic and devoid of picturesqueness, and, in spite of their neatness, absolutely bad in drawing and flabby in feeling. This is a fatal defect in such a book. Probably the best cut is that on p. 46, called 'Abingdon Brewery,' really two windows and the wall in which they are situated, a piece of a building. The book contains too large a proportion of pieces of buildings, and very few views of entire structures. We reviewed a book by Mr. Rimmer some time ago, not without astonishment at his notions of "restoring" ancient buildings; we read the volume before us with some satisfaction, because there are, on pp. 204-5, some remarks on the destruction of antiquities, as practised by architects and parsons, which are very well meant and, so far as they go, right, and, although they only touch the surface of the question, still they show that Mr. Rimmer is being "educated" and is sincere.

A very pretty book is *The Task*, by Cowper, illustrated by Mr. Birket Foster (Nisbet & Co.). The charming poem is tastefully printed and accompanied by vignettes of views and figures in the neat manner of the artist. Cowper's masterpiece ought never to be printed without copious notes, as many of the allusions have faded out of memory, and yet they are often exquisite, and refer to most important matters in English politics and social history.

Men of Mark, third series (Sampson Low & Co.), contains capital portraits of living notabilities by Messrs. Locke & Whitfield, with biographical notices by Mr. T. Cooper. The portraits, although they have been "touched" to excess in many cases, and injured in force, fidelity, and character in all instances by this absurd practice, retain great wealth of *vraisemblance*. Among the best portraits are those of Mr. E. M. Ward, Mr. A. Trollope, Mr. R. Redgrave, Mr. Forster, Viscount Cardwell, Mr. Street (an excellent likeness), Prof. Owen (a very good one), Mr. Lowe (which is too faithful to be a caricature), and an excellent miniature of Sir W. Gull. The most unfortunate instance of "touching" is the likeness of Mr. F. Goodall.

MR. J. HENDERSON.

OUR announcement of the illness of Mr. John Henderson must be followed by a record of his death on Wednesday evening last. This distinguished amateur of art and lover of antiquity was, it is understood, in his eighty-third year, and for many years had hardly passed a day without doing some courtesy to those who desired to see his rich and varied collections of pictures, drawings, ceramics, arms, sculptures in jade, ivory, and other materials, and precious Venetian glass. Subject to corrections owing to recent changes in his testamentary arrangements, we believe that the greater part of these treasures have been bequeathed to the nation in the following manner:—All the Etruscan pottery, very choice specimens, or at least the more important examples among them are so, has been given to Oxford, Mr. Henderson's *alma mater*. The pictures are attributed to various masters of note, and, excluding such as are of family interest, are at the choice of the Director of the National Gallery; they include, with eight others by the same, the two beautiful *Guardis* which were on more than one occasion exhibited to the public,

last in the Royal Academy; three examples of Sorgh (Zorg), of which 'An Alchemist' is remarkable, dated 1643; a beautiful Vander Capelle, dated 1653; P. Tyssens, M. Hondekoeter, a sea piece by Stanfield, four good productions by Wynants, especially to be noted among which is a landscape with a horseman and animals; an excellent S. Ruysdael, an unusually delicate Berchem, an instance of the skill of a little recognized painter, Van Craesbeck, and others by Bega, Pynacker, A. Van der Neer, Van Goyen, a charming 'Dutch Canal,' Van Os the younger, Stork, Vernet, Ferg, Albert Cuyp (two), J. Wouwermans, A. Van Ostade, A. Van de Velde, W. Van de Velde, Teniers, Poolemborg, P. Wouwermans, Canaletto, Sir J. Reynolds, Van der Heyde, a summer-house and garden, with figures, signed, and very delicate and solid; P. de Koningh, a small characteristic view. Mr. Henderson's collection of miniatures included a charming Petitot; it is understood these works are appropriated to the British Museum. With more probability it may be stated that that establishment will inherit the arms, bronzes, works in glass and ivory, and the precious collection of Rhodian and Hispano-Mauro wares and majolica, including a signed Maestro Giorgio, being about one hundred specimens in all, likewise the Oriental works. Few private collections of glass of various kinds surpassed that of Mr. Henderson. These treasures pass under the charge of Mr. Franks. The Print Room is to receive, it is said, the fine series of drawings by D. Cox, Müller, De Wint, Turner, some of which are of early dates, and many others, some of which are of the choicest character.

AN ETRUSCAN BRONZE DISC.

EARLY in the present year a peasant of Settima, near Piacenza, had the good fortune to turn up with his plough the most curious monument of Etruscan civilization which has yet been discovered, and which, for philological interest, comes into competition even with the famous dice. The instrument, for such it must be called, is a two-lobed bronze disc, about five inches in length by three in breadth. On the upper side are fixed three protuberances, a cone, a pyramid, and a semicircle. The disc is divided into thirty-six compartments, sixteen of which are round the rim, sixteen on the upper surface of the disc, and four on the cone. Each of the thirty-six compartments is inscribed with an Etruscan word. This curious instrument can hardly be anything else than the model of an Etruscan "templum," used by the augurs for dividing the firmament into the sixteen "regions" which were the habitations of the different gods. The cone seems to be the "mount of the gods," and the pyramid to be the *umbilicus terre*. The pyramid and the disc are perforated by four small holes, which seem to have been intended for the purpose of taking observations or determining levels. On the other side of the disc is represented the "decumanus," and the two lobes are designated respectively as *VSILS*, "belonging to the sun," and *TIVS*, "belonging to the moon." The last reading seems to determine the word *tivz*, which occurs as a record of age in one of the mortuary inscriptions, as meaning "months." The instrument corresponds most closely with the description of the "templum" which was compiled by Otfried Müller from Martinius Capella, Varro, Cicero, and Servius, and which will be found in the new edition of 'Die Etrusker,' vol. ii. pp. 128 ff. Dr. Deecke, of Strasbourg, well known as a considerable authority on Etruscan subjects, has, we are glad to hear, had the matter put into his hands for elucidation, and has already succeeded in deciphering the names on the "regiones," and in explaining many of the details. He is now engaged on a pamphlet, which will contain a complete discussion of the whole matter. Meanwhile our readers may be glad to know that a brief account of the discovery has been given by Cav. Poggi in the new fasciculus of the 'Atti e Memorie delle Deputazioni di Storia Patria dell' Emilia' (Modena, 1878).

THE OLYMPIA EXHIBITION IN BERLIN.

I.

AN exhibition of plaster-casts of some of the sculptures, architectural works, and inscriptions discovered in the excavations at Olympia during the last three years, was opened in the Campo Santo in Berlin on the 25th of October, and for this exhibition the Directors have published a catalogue enumerating 105 objects, 'The Plaster-Casts of the Sculptures discovered at Olympia: Berlin, published by the Royal Academy of Sciences, 1878.'

In the cheerful gallery devoted to Greek art—for of the Roman works of art, thirty-two statues and nine heads in all, there are no plaster-casts except one head, and only some of them are represented by photographs—the attention is at once riveted by the figures upon the two pediments belonging to the Temple of Zeus, of which there is a representation in wood of the same size as the ancient work. As the arrangement of the statues on the eastern pediment is not yet certain, and in order that they may be the more easily studied, the two groups are exhibited twice, once above, in the pediment, and again below, on the ground. The various parts of the eastern pediment, however, are arranged differently in the lower representation, because there are two ways in which they might be placed. For the better understanding of the case I shall quote the passage from Pausanias:—"In the front (the eastern) pediment we have the chariot contest between Pelops and Enomaus about to take place, and the business of the contest is in preparation on both sides. The statue of Zeus stands exactly in the centre of the pediment; to the right of Zeus (to the left of the spectator, southwards) stands (Enomaus, with a helmet on his head; beside him his wife Sterope. She is also a daughter of Atlas. Myrtilus, charioteer of Enomaus, is seated in front of the horses, of which there are four. After him come two men, names they have not, but probably they, too, had been commissioned by Enomaus to attend to the horses. At the end itself lies Cladeus; of all rivers after the Alpheus it is held most in honour by the Eleans. To the left of Zeus (to the right of the spectator, northwards) are Pelops and Hippodamia, and the charioteer of Pelops, and the horses, and two men, they too, of course, the grooms of Pelops. And where the pediment again slopes down to the corner, there Alpheus is placed. The man who is driving the chariot for Pelops is called Sphaerus, according to the tradition in Trözen, but the guide at Olympia called him Cillas. The front pediment is a work of Pæonius of Mende in Thrace." In this seemingly careful description twenty-one figures are enumerated, and in the Campo Santo in Berlin there are likewise twenty-one, yet they only partially correspond with the description. In the centre stands the mighty form of Zeus, without head and feet, but otherwise in perfect preservation. The broad chest and powerful muscles of the upper part of the body are bare, while the drapery hangs over the left arm and round the lower part of the body; his left hand possibly carried a victor's diadem. On his right (to the left of the spectator) stands Enomaus, a beautiful torso preserved as far as the upper part of the leg, without a head, and the right hand thrust upon his side; the drapery, wrought in rich folds, covers the right shoulder and the left arm. Upon the back traces of the plume of the helmet are still visible; courage, power, and defiance seem to be expressed in the attitude of the figure. Sterope, wholly preserved with the exception of the head and the feet, is a tall, dignified figure, full in form and entirely enveloped in drapery. Absorbed in thought, she is resting her chin upon her left hand. In place of Myrtilus there follows a boy kneeling on his right knee while the left leg is raised. He is naked; unfortunately the beautiful body is without the head, and the two arms are also wanting, still one can see that they were raised. Hence "he is seated in front of the horses," turned towards the centre; however, he could not

lead the horses. Of horses there were three, in high relief, attached to the back wall of the pediment, only one stood free in front; of these there have been preserved only the bodies and one head, but none of the legs. Behind the quadriga is seated a man, formerly called the "groom"; he is lying to the left (of the spectator), but is looking to the right; of his beautiful head and face one part has been preserved, otherwise merely the trunk; his garment envelopes the upper part of his left leg: he is now styled a Seer. The last two figures form a group: a girl entirely draped, without head, is kneeling on her left leg, while the right one is upright; her back is turned towards the central group, and she herself is turned towards the river-god, who is lying in the corner. The latter, a powerful man, without a head, but whose torso has been well preserved, is lying on the ground towards the right, but is resting upon his left arm in such a manner that the upper part of his body is raised and visible from below. He is called Alpheus, because the much more youthful forms of the other river-god are assigned to the smaller brook Cladeus. If we have here found important differences from the description given by Pausanias we shall not find them wanting on the other side. To the left of Zeus (to the right of the spectator) stands Pelops, a torso preserved as far as the leg, full of power and agility, the head covered by a leathern helmet; quite naked; more youthful in form than Enomaus; looking towards Zeus, and holding a spear in his outstretched right hand; on his left arm he at one time grasped a shield, a piece of which exists. Hippodamia wants head and feet; the draped figure of the girl makes a pleasing impression. In front of the horses kneels a man on his right knee, while his left one is raised; his back is turned towards the central group, and he himself towards the horses; his left side is draped, but his right shoulder, breast, and arms are free; the headless torso is in good preservation, and so is the hand that belongs to it, and which held the reins. He, therefore, would be Cillas. Of Pelops's four horses there are likewise no legs extant, but the bodies and three heads are preserved; the best wrought head of the horse standing in front alone, however, gives indications of its having a low, mean, vicious, and cunning nature. Then comes a perfectly preserved old man, with a large, curly beard; he is sitting looking to the left, his garment wrapped about the lower part of his body, his right hand placed upon his cheek; but his thick lips and full face as well as the fat and flaccid forms of the upper part of his body speak more of sensual desires than of nobility of character. He is called a Seer. The headless boy that now follows is again turned away from the centre, and looking towards the river-god in the corner; he is sitting on the ground, his right leg by his side, while his left one is raised; his left hand seems to be taking hold of the toes of his left foot; his garment is lying on the ground. The figure is a very youthful one, and gracefully wrought. In the corner lies the youthful Cladeus towards the left, and resting upon both arms; unfortunately the head is wanting.

Your readers will not have failed to observe that, of the figures found, only five of the central figures and the horses correspond to the description given by Pausanias. The two river-gods have exchanged places; the two figures in front of the horses cannot be Myrtilus and Cillas; and, if they are to be considered charioteers and holding reins, they cannot be allowed to be kneeling in front of the horses' heads. The four grooms have been changed into two seers and two youthful forms, a girl and a boy, conversing with the river-gods. These last six statues likewise have changed their positions in the lower exhibition, where the principle followed is that all the figures are turned towards the centre. The upper representation is more symmetrical in so far as the two seers, the two youthful figures, and the two charioteers correspond; the lower representation is more natural, inasmuch as all the figures look towards the centre, and the two charioteers are placed to the left

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behind the horses; both arrangements are sufficiently doubtful still, and neither corresponds with Pausanias.

These statues were made when Greek art was at its height, that is, between the years 438-430, by the sculptor of the Messenian Nike. Epic repose, a solemn attitude, and measured dignity are their characteristics, as was appropriate for the fronts of the Greek temples, and no more suitable subject could have been found for the principal temple of the Olympic games than the representation of the first contest, the prize of which was a royal princess and a royal throne. As a contrast to this, the group in the pediment of the western side, which Alcámenes sculptured at the same time, presents a picture of increased motion, dramatic tension, and bold attitudes. Pausanias says, "The pediment at the back is a work of Alcámenes, a man belonging to the time of Phidias, who carried off the second prize for sculpture. It represents the struggle with the Lapiths on the occasion of the marriage of Pirithous (the king of the Lapiths) with Deidamia. In the centre of the pediment is Pirithous; beside him on the one side (to the left of the spectator) stand Eurytion, who has seized the wife of Pirithous, and Ceneus, who is aiding Pirithous. On the other side (to the right) is Theseus, who, with an axe, is keeping off the Centaurs; one of the latter has seized hold of a girl, the other of a beautiful boy. Alcámenes sculptured this, as it seems to me, because he had learned from Homer that Pirithous was the son of Zeus, and because he knew that Theseus was the fourth lineal descendant of Zeus."

JULIUS SCHUBRING.

Fine-Art Gossip.

THE private view of the Winter Exhibition of the Society of Painters in Water Colours is appointed for Saturday, the 30th instant. The gallery of this Society will be opened to the public on Monday following, and will contain noteworthy works by Mr. Alma Tadema, Boyce, A. W. Hunt, and other painters, including Mrs. Allingham.

THE private view of the Exhibition of Cabinet Pictures in Oil, Dudley Gallery, is appointed for to-day (Saturday). The gallery will be opened to the public on Monday next.

M. GÉRÔME has in hand, besides his picture of the burning of Shelley's body (which we have already mentioned, and of which he has made an oil sketch), a picture of three conspirators engaged in close and animated discussion, in the days of the First Napoleon's reign, and a sculptured group of Anacreon carrying an infant Love and an infant Bacchus. The small sketch of this group promises a remarkable success.

WE are glad to learn that the scheme for decorating the Town Hall, Manchester, with pictures by Messrs. F. Madox Brown and F. Shields, is now being carried out in earnest. Some time ago we described the subjects of these paintings.

PROPOSALS have been issued for subscriptions to the first of the "Grosvenor Gallery Exhibition Publications," to comprise fac-similes from drawings by old masters at Windsor, made in photography by Mr. Stephen Thompson, and of the original sizes and colours. This important work will fill four portfolios, Nos. 1 and 2 of which will contain one hundred examples after Da Vinci; No. 3 will contain thirty-six drawings by Raphael and Michael Angelo; No. 4 will contain forty drawings by various masters of the early Italian, German, and French schools. An extra portfolio will be filled with twenty examples selected from the above.

It is satisfactory to know that the election of Mr. Leighton as President of the Royal Academy was practically carried by a unanimous vote of the members: five votes only were recorded for the other candidate.

THE first exhibition of the Newcastle Fine-Arts Association closed its doors last Saturday. It has proved most successful.

THE exhibition of pictures in the Musée des Arts Décoratifs, Pavillon de Flore of the Tuileries, has been closed, and it will be replaced in a few days by a collection of works of contemporary art from the galleries of the Trocadéro.

A STATUE of Berryer, by M. Chapu, has recently been placed in the Salle des Pas-Perdus, Palais de Justice, Paris, and will shortly be unveiled. It is accompanied by seated female figures, representing Eloquence and Fidelity.

MR. J. O. SCOTT, on whose shoulders the mantle of his father has fallen, proposes to use lead for the new roofing of St. Alban's Abbey Church in preference to copper, which has been suggested as a more suitable material; he objects to copper on account of what he considers the unsightly appearance of the spire of Battersea Church, the only instance with which, as it seems, he is familiar! It is to be hoped that what remains of St. Alban's may be treated on principles of a sounder kind than are indicated by this objection. The ugliness of Battersea Church is due, not to the colour of the copper roofing of its spire, but to the stupidity of the designer of its tower, who was capable of nothing better than a bad travesty of Wren. Innumerable instances of the ugliness of lead might be furnished, and it is doubtful whether St. Paul's cupola itself would not be more beautiful if copper had been used there instead of the dullest and most ponderous of metals, which produces a dreary expanse, blackened to extra dinginess by London smoke. Wren wanted to use copper, but it was in his time too costly. Copper is decidedly the better material for so long and so ungainly a roof as the restored St. Alban's will be if the high pitch is carried out without a corresponding elevation of the tower. This superiority of the lighter material lies in the fact that the tone of a copper roof will harmonize better with the sky than that of a lead one very many degrees darker than copper. There can be no gain in making so vast a roof look heavy. The colour, too, of the copper, rich in tints as it is, and far more brilliant in hue than lead, will be more harmonious, and in better keeping with a varying and diversely tinted sky than dingy lead. No artist would hesitate which of these metals to prefer. The local colour, or colour *per se*, of weathered copper is very beautiful, whereas that of lead is the absolute negation of beauty.

THE proposed art museum for Manchester, which is to be opened on Sunday afternoons, is making satisfactory progress. To the scheme for this object a considerable impetus was given several months ago by the publication of a very effective address of Mr. T. C. Horsfall (Manchester, Ireland & Co.), which we recommend to all who are interested in promoting local museums. The first Report of the Fine-Art Sub-Committee on this subject has been issued, and describes the plan of arranging the museum and the contents desired, such as pictures and objects for home decoration.

THE German journals announce the death of Herr Karl August Schwerdgeburth (ominous name), who was born at Weimar, August 5th, 1785, and died on the 25th of October last at Dresden. He was closely connected with the period of Goethe and Meyer, and produced many historical prints and portraits, the latter including likenesses of several distinguished men of his time, members of royal families and the like. The former represented subjects in the didactic mode of eighty years ago, and were intended to illustrate the histories of Germany and the Reformation, and had special reference to the Christian faith. He etched, engraved, and drew many works after Raphael and others on copper and stone. His son Otto was a painter of considerable distinction.

THE death of Mr. Sam Bough, the able and popular water-colour artist and painter in oil, is announced as having occurred on the 20th instant. He was a member of the Royal Scottish Academy, and frequently exhibited pictures in the London galleries. He was born in 1822, at Carlisle.

A CORRESPONDENT writes:—"The late F. P.

Cockerell, who was an excellent figure draughtsman, made more than twenty years ago some admirable water-colour studies of the mural paintings at Pompeii. While he was at work there, some royal personage visited Naples, and, as it was the custom whenever a foreign prince was a guest of the royal family to let him see a Pompeian house uncovered, the ceremony was performed on this occasion. It happened that one of the chambers contained a central painting of great beauty; this, after the departure of royalty, Cockerell began to sketch, but had not proceeded far when he was ordered to desist. Remonstrance was of no avail, and finally a sentry was placed in front of the picture. Though the satellites of Bomba refused to allow a foreigner to copy the work, they took no steps to have it done themselves, not even to protect it from the weather; the result was, that in a few days the delicate colouring became a confused blotting, a complete wreck. From Cockerell's sketch the work was obviously of exceptional beauty. It is to be desired that his reminiscence of a gem of antique art, which was revealed only to fade away, will be preserved."

AN advertisement of a sale of artistic furniture in Belgium in last week's *Times* contained a curious specimen of Belgian English; after describing some tapestry, it continued: "Further a very artful woodcut mantel adornment, suitable for the placing several porcelain vases."

A CORRESPONDENT returns to a subject already mentioned in these columns:—"Have you noticed the havoc that is taking place amongst the pictures in the National Gallery? Can anything be more painful to one sensitive to the refined quality of tone that always distinguishes Titian and Giorgione, and recollecting the pictures of 'Ganymede,' 'The Music Party,' and the 'Peter Martyr' before restoration, and their present condition? Just walk to the 'Peter Martyr,' and see (with remembrance of it) an example of quite unnecessary cleaning, or rather skinning, which has taken place in this case; 'The Music Party' is in worse condition, and the 'Ganymede' almost as bad. Can you not aid us in this matter? The architectural profession is fortunate in having an Anti-Restoration Society; what a pity there is none such in our branch, although I believe the Director of the National Gallery is a member of the above Society, and it interests me much as a painter that the principle in the one case does not seem applicable to the other; for I take it that the Director of the National Gallery is responsible for these drawings, and I cannot understand how he can approve such a violation of principle. All this has taken place without, to my knowledge, a single comment. I have been looking anxiously from week to week for some Art exponent to touch upon the subject, so that further damage may be prevented; and, considering the large space devoted to articles on Art in the various papers, I think this worthy of notice."

WE have received from the Holbein Society a "fac-simile reprint" of the 'Golden Legend,' being Caxton's version of the ancient work and an introduction by Mr. A. Aspland. The latter contains notices of the printer, of the 'Golden Legend' itself, and of cognate broadsides, likewise an appendix describing the copy of the Legend which has been used for this republication and belongs to the Corporation of Manchester. To this is added, chiefly from Dibdin, a collection of transcripts of water-marks of Low Country papers made in the fifteenth century, and other marks in papers used by Caxton. Mr. Aspland has diligently gathered from the pages of Mr. Blades and others all the accepted data of the biography of the printer. We are chiefly concerned with the reproduction, as it had best be styled, for to call this work a "fac-simile" would be to stretch courtesy very far. Undoubtedly here is a copy of the original and nothing else, but the process employed in making it is so coarse, that, whereas the old cuts are rude and not seldom uncouth, these reproductions of them are

frequently blurred and blunt, a needless excess of defects, the lines being crushed and spread. It is true that this issue is better in these respects than some other productions of the Holbein Society, but still it is less good than it might have been if a superior process had been employed. It is difficult to understand why the managers of the Society persist in using so crude and insufficient a mode of copying. Rough work like that displayed in the Flemish blocks Caxton borrowed for his book suffers less in this process than any other kind of engraving would suffer, but surely that is no justification for using so coarse a mode. The extraordinary error of judgment implied in this manner is the more to be regretted, because this copy is likely to delay, if not altogether to prevent, the appearance of a better one.

This is worth noting:—"Apropos of the approaching restoration of the interesting church of Besford, Worcestershire, by a local architect, would you allow me to call attention to the (I believe) unique sepulchral memorial which it contains—a painted triptych of oak placed against the north wall of the chancel, but which, according to Nash, formerly stood on the south side, 'in the wall'! The doors outside bear the arms of Harewell, Colles, Townshend, &c. On their inner face are paintings, now hardly distinguishable: on one side, Time with his scythe, and below, a child presenting a rose; on the other, Death, with a dart, and under this a child blowing a bubble. On the centre panel are: at the bottom, a child in a shroud, above this a child at a desk, praying, and at the top, the 'Resurrection' and 'Last Judgment,' the latter having many small figures, very well painted, though now more than half destroyed. On one of the doors is an inscription, but no date. There have not been wanting barbarous suggestions that these paintings should be restored, but I am not aware that this is really contemplated, some of the residents of the neighbourhood being, I know, averse to anything of the kind. I do not know of any engraving illustrating this monument, but it is desirable that good fac-similes should be taken from it before decay proceeds further, or other more sudden means destroy it. Is it not worth the attention of the authorities at South Kensington or the Arundel Society? The church is itself interesting, of very small proportions, the nave entirely of timber, and between that and the chancel is the rood-loft, of which the frieze of quatre-foils and carved cornice retain their old colouring.

W. NIVEN."

MUSIC

ROYAL ALBERT HALL CHORAL SOCIETY. President, H.R.H. the Duke of Edinburgh. R.G. Conductor, Mr. Barnby. EIGHTH SEASON.—SECOND CONCERT, THURSDAY, November 22nd, at Eight. Haydn's 'CREATION.' Madame Lemmens-Sherrington, Mr. Vernon Rigby, and Signor Brocchini.—Subscription or the series, 2l. 12s. 6d., 2l. 1l. 10s., and 1l. 1s.; Single Tickets, 7s. 6d., 6s. 4s., 3s., and 1s.

HER MAJESTY'S THEATRE.

THE opinion entertained by experienced professors of singing and old opera frequenters, that the art of pure, refined, and finished vocalization of the Italian school is fast retrograding, has been amply confirmed of late years. Singing has been superseded by screaming: for accent and rhythm, the so-called artists resort to slurring and sliding; for exactitude of attack of scales the substitute is spasmodic jerking of the notes. The basis on which aspirants for lyric fame rely is the possession of a fine voice in the first instance, and formerly such a treasure was carefully nursed, and the training was long and severe. At the present period, let the pupil have either exceptionally high or low notes, and the first appearance is resolved upon—the phenomenal tones secure success, but this is not followed up by study and practice, and the tenor, baritone, contralto, or soprano remains in the artistic world an imperfect artist, whose popularity with the operatic public or concert world is mainly owing to artful management. And thus it is that a race of unmanageable voices, with the most confined qualities, has sprung up, until the num-

ber of really great artists is extremely limited. Madame Ambre, who sang here for the first time on the 16th inst., has had the advantage of French schooling, of Dutch experience, and of Parisian practice; the lady is no novice, therefore, and her style of singing illustrates vividly the radical defects of the present system of tuition; at the same time sufficient signs were manifested in the *timbre* of the organ to show that with proper preparation and adequate cultivation she might have been made an acceptable artist. Nature has not been unkind to her; her figure is slight, but she is graceful; the face, and the very fine eyes, are susceptible of varied and emotional expression. Her acting of the not particularly sympathetic Violetta, in the 'Traviata,' is restrained within the bounds of propriety. Madame Ambre is earnest, and she can listen; the delineation, if conventional, was at times sympathetic, if destitute of power. Still, with every histrionic advantage, the vocalization, so far as the florid portion of the music is concerned, was lamentably deficient. The first act was, in point of fact, a failure, the absence of the middle and lower notes was too palpable in the recitatives and in the *brindisi*; in the *cavatina*, "Ah! fors'è lui," except in a prolonged shake, the execution of the *cadenzas* was uncertain, and the intonation was precarious. On the other hand, in the second act, when the duet between the Padre Germont and Violetta occurs, in which she assents to sacrifice herself for Alfredo's family interests, Madame Ambre was at her best—her speciality was shown to be in the use of the *portamento*—in the *aria cantabile*; again in the *finale* her upper notes told when associated with the other voices. There will be, therefore, operas in which, when she has not to essay the *aria d'agitata*, not to attack *bravura* passages, the upper part of her register may ensure a dramatic display. There is little to say of the remainder of the cast. The Alfredo of Signor Runcio is feeble enough, but surely he can get rid of his awkward deportment. Señor Mendioroz's heavy father, the mawkish Germont, was earnest, but his voice has deteriorated. The popularity of the sickly sentimental story and of the setting in the score of Signor Verdi seems to be undiminished. The customary encouragement was extended to the new-comer. There was, indeed, a strong disposition to support the Oriental *prima donna*, and she had a *succès de curiosité*, if not *d'estime*. Her second appearance in the 'Traviata' was on the 21st inst., and on the 28th her second character will be Margherita ('Faust'). Next Monday Mlle. Marimon will enact Lucia.

CRYSTAL PALACE CONCERTS.

THE seventh of the series of Saturday afternoon orchestral concerts was given at Sydenham on the 16th inst., Mr. A. Manns conductor, when the subjoined attractive scheme was performed:—Overture, 'Benvenuto Cellini,' Berlioz; recit., "Deeper and deeper still," and air, "Waft her, Angels" ('Jephthah'), Handel, Mr. B. M'Guckin; Concerto for Pianoforte and Orchestra, No. 4, in D, Op. 70, Rubinstein, Mr. George Magrath; *scena*, 'Ocean' ('Oberon'), Weber, Madame E. Pappenheim; Symphony, No. 5, in C minor, Beethoven; Duet, 'Destin ormai felice' ('Fidelio'), Beethoven, Madame E. Pappenheim and Mr. B. M'Guckin; ballet music from 'Samson and Dalila,' Saint-Saëns. According to custom at the Crystal Palace Concerts, the novelty of the programme was reserved until after the performance of some sublime work, which, in this instance, was the C minor Symphony of Beethoven, executed with consummate skill by the band. The 'Samson and Dalila' of the French composer is meeting with due recognition in Germany, and perhaps this fact contributed to its production here. In the ballet music the two movements, 'Danse des Prêtresses de Dagon' and the 'Bacchanale,' have no traces of the Wagnerian tendencies which have been displayed by that accomplished organist, pianist, and composer, M. Saint-Saëns. When this dance

music is associated with the Biblical drama, its merits will be more highly appreciated than when it is played as the hearers are on the move, eager to catch the train. The graceful character of the Dance of the Dagon Priestesses made an impression, however; the 'Bacchanale' came too late to be rightly appreciated. The American pianist, who is of the Stuttgart school of students, made a decided impression, daring as was the endeavour to follow the fiery Rubinstein in the execution of his own most brilliant concerto. The same degree of power could not be expected from Mr. Magrath, still his was none the less a very clever interpretation; he gave due expression to the Romance, and attained no ordinary precision in the intricate *bravura* passages of the final *allegro*. Berlioz was before his time in his lyric dramas, as he so often declared during the last period of his long physical sufferings. He had been much too caustic as a critic in the *Journal des Débats*, and when 'Benvenuto Cellini' was produced, in 1838, at the Paris Académie Royale de Musique (now the National Grand Opera-house) his enemies were numerous, and the work was a failure. It is with indignation that amateurs recall the Italian cabal at the Covent Garden Royal Italian Opera in 1843, which was strong enough to secure another manifestation against the French musician, despite the labours of Sir Michael (then Mr.) Costa to secure a fair hearing for the opera. Dr. Liszt at Weimar, however, has revived 'Benvenuto Cellini' with success, and perhaps the day may come, now that the reaction has set in for the composer's works, when 'Les Troyens,' brought out at the Lyrique in Paris, where it had twenty representations, and his setting of 'Much Ado about Nothing' ('Beatrice and Benedict') may be resuscitated. English sympathy ought to be extended to so ardent a lover of Shakespeare as Berlioz. The overture produced a great effect on the 16th; the orchestral *crescendo* at the close always tells. This prelude is now a standard work in the Paris Conservatoire concerts. The two vocalists were applauded and recalled after their respective *scenas*.

CLASSICAL CONCERTS AND RECITALS.

DR. VON BÜLOW appeared for the first and only time at the Monday Popular Concerts on the 18th inst., and met with an enthusiastic greeting from the vast body of amateurs who filled St. James's Hall in every part. His coming was signalized, as usual with him, by the production of a Pianoforte and String Trio in C minor, by Herr Hans Von Bronsart. Madame Norman-Néruda had the violin and Signor Piatti the violoncello parts in this work, the artistic merits of which will secure for the composer a place in the *répertoire* of the classical chamber concerts in this country. Herr Bronsart was born in Königsberg, and was a pupil of Dr. Liszt at Weimar; subsequently he became conductor of the Euterpe Classical Orchestral Concerts at Leipzig. In 1876 he was nominated Director of the Hoftheater at Hanover. The Trio is dedicated to Dr. Von Bülow, who introduced it at the recent Erfurt Musical Festival. There are the customary four movements, of which No. 3, the *adagio*, with its two themes—the first in B minor, the second in a flat minor—is most melodious; the trio is somewhat complex, and will doubtless gain on a re-hearing. The sensation of the concert was, however, Schumann's Pianoforte Fantasia in C major, Op. 17, dedicated to Dr. Liszt, owing to its superb execution by Dr. Von Bülow, who was at his best in dealing with the fanciful and fiery imagery of the composer. Mrs. Davison (from America) was the vocalist on the 18th inst., and sang airs by Mr. Sullivan and Herr Rubinstein, and was recalled on each occasion. Beethoven's String Quartet in D major, Op. 18, No. 3, and Schubert's Rondeau Brillant in D minor, Op. 70, for pianoforte (Dr. Von Bülow) and violin (Madame Norman-Néruda), were included in the Monday's programme. The Parisian pianist, Madame Montigny-Rémaury, will be the pianist on the 23rd and 25th inst.

At the Saturday Afternoon Popular Concert, on the 16th inst., Mr. Halle played Beethoven's Sonata in A major, Op. 101. The pianist was allied with Madame Norman-Néruda and Signor Piatti in Schubert's Pianoforte and String Trio in E flat. Mozart's String Quintet in D major, assigned to the lady violinist, MM. Ries, Hann, Zerbini, and Piatti, was the opening piece. The vocalist was Miss de Fonblanque, who sang airs by Pergolesi and M. Gounod.

On the 20th inst., in St. James's Hall, Dr. Von Bülow repeated the herculean feat which created, only a few days since, such a sensation in Berlin, and afterwards in Hamburg, of playing the last five Pianoforte Sonatas of Beethoven, namely, Op. 101, in A major (composed in 1816); Op. 106, in B flat major (1819); Op. 109, in E major (1822); Op. 110, in A flat major (1823); and Op. 111, in C minor (1823). The dates of these sonatas are from Dr. Von Bülow's programme, who on Beethoven is an authority scarcely to be questioned; but Op. 101, according to Von Elterlein's essays on the sonatas, was written in 1813; Op. 106 is dated 1818, dedicated to Duke Rudolph; Op. 109, to Fräulein Brentino (1821), but this date is given doubtfully; Op. 110 (1821), and Op. 111 (1822), dedicated to Duke Rudolph. The conflict of authorities on the dates of Beethoven's sonatas is rather bewildering, when it is desired to come to some definite conclusion about the composer's transformations of style, and to trace the periods at which he abandoned fixed forms to adopt his own independent mode of workmanship. Neither Marx nor Lenz has solved the problem. By the selection of such a scheme as involves the playing in succession of five such stupendous sonatas, two considerations are suggested—first, the policy of any performer taxing his brain and testing his physical powers to go through the ordeal; and, secondly, the expediency of subjecting the ears of hearers to the fatiguing task of listening to works so complex in their nature and so exciting for the nerves. It has generally been regarded as a great *tour de force* when any pianist has essayed the B flat major, Op. 106, although very exceptional and expert pianists are of opinion that its difficulties are not so great as those of subsequent sonatas. Be this as it may, Dr. Von Bülow, undimmed by the strain on his intellectual as well as mechanical powers, has been the first artist to make the essay, and a complete triumph attended him. The fixed attention with which each sonata was listened to, only interrupted by the vehement applause at the close of every movement, indicated that the listeners had followed the performance with intense interest; but, when the pianist had terminated his task of going through the group of the five sonatas, there burst forth a prolonged cheering, such as has been rarely heard in St. James's Hall, and none applauded more ardently than several pianists and professors, native and foreign. Trying as it undoubtedly is to follow Beethoven's imagery in his constant breaks and surprises, the melodious and passionate *adagios* were irresistible in their influence on the sympathies of the audience. It was curious to see the artists and amateurs armed with the various editions of the sonatas, published abroad and at home, and many of them were evidently on the watch for the commission of some wrong notes, or for the omission of some right ones; but the supervisors only came to the conclusion that Dr. Von Bülow had most carefully committed the sonatas to memory, and that his reliance on his memory enabled him to do more justice than ever to the intellectual and poetical interpretation which Beethoven has so insisted upon in the execution of his pianoforte pieces. The recital will be something to remember, but the pianist should now be satisfied with his achievement; he ought always to gratify his admirers by a mixed programme.

CONCERTS.

THE programme of the evening concert on the 19th inst. in St. James's Hall, in aid of the Royal Normal College and Academy of Music

for the Blind at Upper Norwood, was interesting, from the sympathy felt for the blind executants, vocal and instrumental, who, deprived of one of the most precious of the senses, proved how strongly they were blessed with that of hearing; and, independently of the part-songs of Herr R. Franz and of Sterndale Bennett, it was touching to hear the voices of the students in Niels Gade's Spring Fantasia, Op. 23, the pianoforte part of which was so neatly and nicely played by Master N. F. Schwiir. Then there was the playing by Prince Alexander of Hesse of Beethoven's Romanza in F major, Op. 50, with orchestra, the blind youth displaying an expressive tone. A young lady, Miss Reece, also indicated the possession of a sympathetic contralto and a good method in her singing of Bach's air, "Slumber, beloved," from the Christmas oratorio; the composition itself, however, raising the vexed question what is the sacred and what is the secular style, for Bach composed the cradle-song addressed to Jesus for the secular and very pagan cantata, "The Choice of Hercules," subsequently transposing the key from the soprano register to the contralto, and adding some wood-instrumentations. The other point of interest in the scheme, besides the evidence it afforded of how effective is the system of training which will supply a means of self-maintenance, was the selection for the artists. There was a full band of eighty players, with Herr Carl Deichmann as *chef d'attaque*, and with Dr. Von Bülow conductor, whose direction of the C minor Symphony of Beethoven will be something to remember, for there were readings as novel as they were telling, particularly in the *scherzo* and in the *adagio*. The former was remarkable for the piquancy of the points, and the latter for its passionate energy—real *pianissimos* being attained: the burst from the *crescendo* to the *fortissimo* in the principal march was electrical. There were two novelties of an attractive nature; first, Dr. Von Bülow's orchestral illustration in the form of a Symphonic Ballad of Uhland's poem, "Des Sängers Fluch," the setting of the stanzas of which come, however, within the limits of an ordinary overture, although each incident of the story, up to the minstrel's malediction after the killing of his son by the king, has its instrumental description. As a piece of abstract music, without the poem being appended to the programme, the composition is remarkable for its varied character. Whether Dr. Liszt and M. Saint-Saëns, who have each set a "Danse Macabre," have been justified in the selection of a subject so terrible as the Death Dance will be much disputed. Certainly the illustration is not pleasant, however great be the skill exhibited by Dr. Liszt in his tone picture of Holbein's famous painting of the "Dance of Death." Dr. Liszt supplies as a predominant motif the *cantus primus* associated with the "Dies Irae," and the subject is powerfully turned to account in the orchestration, whilst a brilliant pianoforte revels in variations, admirably played by Mr. Fritz Hartvigson. Not content with the direction of a fatiguing programme, Dr. Von Bülow performed Beethoven's Pianoforte Sonata, Op. 31, No. 3, in E flat major; and no piece during the evening made a more powerful impression, especially the *scherzo allegro vivace* in A flat major: the crispness of the manipulation in this movement contrasted with the intensity of expression in the Mozartian minuet in E flat major. The pianist was recalled three times after this sparkling performance.

A new series of Ballad Concerts was commenced in St. James's Hall on the 16th inst., the intention of the promoters being to give them every Saturday evening. The programme has much the same character as that of the London Wednesday Ballad Concerts. There is no orchestra: the accompanists were Mr. Ganz and Mr. Thoulless; the solo pianist was Signor Tito Mattei, *vice* Madame Arabella Goddard, indisposed. Mr. Howard Reynolds contributed solos on the cornet-à-piston; the vocalists were Madame Lemmens, Madame Patey, Mrs. Osgood, Miss H. Meason, Madame Nouver, Miss A. Butterworth, Messrs. Aber-

crombie, Vernon Rigby, Maybrick, and W. Clifford. There was a duet, the theme based on Rossini's "William Tell," played by Mr. J. Coward (harmonium) and Mr. H. Higgs (pianoforte). The selections were from the vocal works of Messrs. S. Adams, Brinley Richards, A. Sullivan, A. Cecil, J. F. Barrett, Bishop, H. Smart, Reeve, and the late Virginia Gabriel, so far as the English school was concerned; the foreign element was represented by Signori Arditi, Randegger, and Pinsuti, Herr Blumenthal, M. Gounod, Haydn, &c. There appears to be no novel nor fixed purpose in the programme as yet, except the notion of attracting audiences on a Saturday night to hear popular singers.

At the third of the London Ballad Concerts in St. James's Hall, on the 20th inst., the artists were Mesdames Lemmens and A. Sterling, Miss M. Davies, Messrs. Sims Reeves, Lloyd, and Santley, with the London Vocal Union, and Madame Arabella Goddard pianist.

Mr. Walter Pettit, violoncellist, had an evening concert in the Royal Academy of Music Room on the 16th inst., assisted by Herr Kummer, violin; Mr. F. Archer and Mr. A. Bunnett, organ; Miss Richards, piano; M. Szczebanowski, viola; and Miss E. Beasley, Miss R. Brand, Miss Orridge, Miss E. Lamb, and Mr. Seligmann. The programme comprised compositions by Mendelssohn, Schumann, Chopin, S. Wesley, Rossini, Herr Rubinstein, Signor Braga, Herr Svendsen, M. Vieuxtemps, M. Saint-Saëns, Prof. Macfarren, Messrs. A. Jackson, T. Wingham, A. Sullivan, &c.

There was a selection from Weber's works at the second of the Classical Musical Evenings, under the direction of Mr. J. S. Shedlock, at the Tenterden Street Concert Room on the 20th inst. Miss Maud Liebich and Mr. B. Lane were the announced vocalists.

PARIS EXHIBITION, 1878.

PROF. ELLA writes to us:—"The last of the grand international exhibitions of London, Vienna, and Paris has now come to an end. As frequently remarked, the musical art, from such mixed gatherings of nations as are invited to exhibit their compositions and national styles of music, in reality gains nothing. As to the exhibition of new and improved musical instruments, there has been no more important and universally adopted novelty than the repetition-touch of the grand pianoforte, which obtained for Erard the grand medal in London, 1851. No advance, either, upon the numerous inventions and improvements of brass instruments patented by M. Sax, the Belgian. The metallic frame, and mode of adjusting the strings on the American instruments obtained a prize in Paris, 1867. All these newly-invented instruments quickly became popularized on being selected for performance by the most celebrated executants of Europe before they were exhibited to the general public. The performances at the Trocadéro are now all forgotten, and means must be found to remedy the acoustic faults of the Palace, for the echoes are even worse than those of the Albert Hall. After the fatigue and excitement of visits to the Exhibition, I was all the more delighted to hear an admirable orchestral concert of M. Padeloup. I should rejoice to witness an English audience of 4,000 or 5,000 sitting attentively listening to and judiciously applauding two hours of orchestral music by Haydn, Beethoven, Gounod, Mendelssohn, and Rubinstein. Strange, too, is it, that whilst the *blasés* musicians are seeking to introduce modern works of inferior writers, the three orchestral institutions of Paris, Vienna, and St. Petersburg have inaugurated their season with a symphony of Haydn."

Musical Gossip.

UNDER the presidency of Lord Norton, the Birmingham Triennial Musical Festival will take place next year on the 26th of August and three following days, Sir Michael Costa conductor. To guard against the contrarieties of the reduced pitch of the organ at the last meeting, the diapason

has been restored to what it was in previous years. A recent visitor to the opera-houses in Paris writes that no greater deception exists than the governmental "diapason normal," for, "before the works which are being performed are half finished, the voices of the singers rise with the raised pitch of the wood instruments, owing to the temperature, and the result is that the old high concert pitch is reached, the vocalists being sharp, leaving the stringed instruments in their depressed state."

A NEW concerto for pianoforte and orchestra, in A flat, Op. 94, by Herr Rheinberger, will be introduced by Mr. Charles Halle at the Crystal Palace concert this afternoon (Saturday, November 23rd). A Symphony in C minor, by Haydn, not hitherto included in the Sydenham schemes, will be performed.

MADAME MONTIGNY-RÉMAURY will be the pianist at the Saturday Popular Concert this day (November 23rd) and next Monday evening.

HAYDN'S 'Creation' will be the next oratorio performed by the Royal Albert Hall Choral Society on the 28th inst., Mr. Barnby conductor.

THE notice of the opening concert of the Sacred Harmonic Society, on the 22nd inst., will appear in next week's *Athenæum*. At the forty-sixth annual meeting, in Exeter Hall, last week of the Society the report of the Committee was satisfactory as regards the financial condition of the past season, the successful termination of which the members ascribe to the production of Rossini's oratorio, 'Moses in Egypt.'

THE North Kensington Musical Evenings will be recommenced, on the 23rd inst., at the Ladbroke Hall, with the London Vocal Union.

THE fourth season of the Dublin Chamber Musical Union will be commenced this afternoon (Nov. 23rd), in the Ancient Concert Rooms, M. A. Billet pianist, Herr Carl Lauer first violin, and Herr T. W. Elsner violoncello. Although the classical chamber compositions of Handel, Haydn, Beethoven, Mozart, Schubert, Spohr, Schumann, Mendelssohn, &c., will form the main features, modern works by Herren Brahms, Ignaz Brüll, Rubinstein, &c., will be included in the schemes, not forgetting the remarkable posthumous trio by Balfe, which was executed first in London by Fraulein Krebs, Herr Joachim, and Signor Piatti.

THE Edinburgh Choral Union, Sir Herbert Oakeley, the University Musical Professor, Honorary President, commenced the series of orchestral and choral concerts with Mendelssohn's 'Elijah,' Mr. Adam Hamilton conductor. Herr Julius Tausch will direct the continental concerts, in the schemes of which, in addition to the standard works, productions by Herren Brahms, Goldmark, Tausch, Raff, and Rietz will be introduced, and a concert overture by Mr. A. Hamilton.

A COMMITTEE of leading musical professors has been formed to raise a memorial fund for the benefit of the widow and child of the late Mr. John L. Wadmore, the baritone. This is a case, of course, for the Royal Society of Musicians, but additional subscriptions will be required, which can be forwarded to Stanley Lucas, Weber & Co., New Bond Street.

THE Prefect of the Seine and the Municipal Council of Paris, at the recommendation of the Minister of Fine Arts, are taking steps to reconstruct the Théâtre Lyrique, despite repeated failures financially, at the Châtelet Theatre. M. Bardoux is also seriously occupied with the question of a reform in dramatic performances, moral as well as intellectual. The Directors have had meetings, and their report is to be forwarded for the consideration of the French Minister; but it certainly is curious to find that the managers have selected M. Charles Comte, the Director of the Bouffes-Parisiens, to draw up the reply to the governmental circular. The future management of the National Grand Opera-house is giving rise to a very exciting controversy. The lease of M. Halanzier expires next year, and he has certainly not contrived to conciliate by courtesy the opponents of his system of management, which has been essentially spec-

tacular and not artistic, for at no period of the history of the Grand Opéra have the leading singers been so inferior.

PRIVATE advices from New York are not confirmatory of the statements published about the artistic and financial success of Mr. Mapleson's operatic undertaking at the Academy of Music; in the local journals very conflicting statements are made. Much will depend on the recovery of Mdlle. Gerster-Gardini, who was to have opened the season in the 'Sonnambula,' but, owing to a severe attack of gastric fever, had not been able to make her appearance up to the early days of this month.

HERR WAGNER'S 'Siegfried' has been very successful at the Imperial Opera-house in Vienna. The performance lasted over five hours, despite several "cuts" in the score. The chief characters were sustained by Madame Materna (the Bayreuth *prima donna*), Herr Jäger (the tenor), Herr Beck (the baritone), and Herren Schmidt and Scaria (the basses). The *mise en scène* was superior to that at Bayreuth. The 'Götterdämmerung,' the final opera of the trilogy, is to be the next work.

At the fifth Gewandhaus Concert at Leipzig, the new overture, 'Nordische Heerfahrt,' by the Danish composer Herr E. Hartmann, who conducted the work, was highly appreciated. Madame Essipoff played the Pianoforte Concerto in G minor, by M. Saint-Saëns, most brilliantly. Herr Niels Gade's Symphony in B flat; pianoforte solos by Chopin; a Rhapsodie by Herr Brahms, for contralto solo, male chorus, and orchestra; and Lieder by Schumann and Schubert, completed the programme. A new festal overture, by Herr Reinecke, was produced at the fourth concert. On the anniversary of Mendelssohn's death his two oratorios, 'St. Paul' and 'Elijah,' were performed in Berlin, the former work, conducted by Herr Max Bruch, at the Stern Society of Singing, and the latter, under the direction of Herr Joachim, by the pupils of the Upper Singing School. Madame Essipoff had given a concert in the Prussian capital. Herr Blumner conducted a performance of Bach's Mass in B minor at the Berlin Singacademie. The new opera, 'Lancelot,' libretto by Herr Frantz Bittong, music by Herr T. Hentschel, the *chef d'orchestre*, has been successfully produced at Bremen. A setting of Lord Byron's 'Giaour,' by the French composer M. Gouvy, met with great favour at the Cologne Tonkünstler-Verein.

THE death is announced of M. Hippolyte Lucas, who wrote the librettos of Balfe's 'Etoile de Seville' for the Paris Grand Opera-house, of Felicien David's 'Lalla-Roukh' (in conjunction with Michel Carré) and the French version of Donizetti's 'Belisario.' M. Lucas was one of the founders of the Paris Société des Gens de Lettres.

SINCE the production of M. Gounod's 'Polyeucte,' the title-part has been alternately taken by M. Salomon and M. Sellier, and the character of Pauline by Mdlle. Krauss and by Mdlle. de Reské at the Grand Opera-house. The opera has lost the attraction of the new choërographic star, Señora Rosita Mauri, the Spanish *danseuse*, who has to complete a contract at the Scala, in Milan. Her *pas* in 'Polyeucte' are now divided between the other leading dancers.

SIGNOR VERDI, on his way from Paris to London, went to the Grand Opera-house to hear 'Polyeucte.' The composer proposes to pass a part of the winter in Paris, but, according to the *Ménestrel*, he stated distinctly that he is not composing a new opera at present.

A NEW pianoforte concerto with orchestra by Mr. Benjamin Goddard met with an enthusiastic reception at M. Pasdeloup's Sunday Popular Concerts; the Polish artist, M. Gustave Lewita, had the pianoforte part.

M. GAVAERT, the Principal of the Brussels Conservatoire, who was President of Class 13 of the Exhibition Jury in Paris, has been promoted by the Marshal-President of the Republic to the rank of Officer of the Legion of Honour.

DRAMA

Dramatic Gossip.

In a sale of engravings formed by a well-known amateur, which will take place in December at the rooms of Messrs. Sotheby, Wilkinson & Hodge, is a very interesting manuscript volume, containing the original papers of B. Booth, R. Wilks, and Colley Cibber respecting the expenses and management of the old Drury Lane Theatre in 1714-16, which throw great light on the history of the stage at this period. The volume comprises several hundred memoranda with the autographs of Booth, Cibber, and Wilks, including manuscripts relating to the old stage scenery, Mrs. Oldfield and her costume; tradesmen's accounts illustrating the stage costume of the period; bills for dresses for Mrs. Porter, Mrs. Santlow, Cibber, and others; laundress's curious bill, particularizing dresses; tailor's bill for Scaramouch; barber's bill for Mrs. Porter, for a wig borrowed by Cibber in 'The Orphan,' numerous bills for stage dresses and for articles used in popular plays; property bills for blood, flowers, wands, lanterns, raisins and almonds, "a chany orange," toothpicks, cups and saucers, pistols, couple of hounds, spaniel dog, basket of oranges, vermilion, sedan, winding-sheet, and numerous other curious requisites; bill for printing play-bills, one with memorandum, "Stop five shillings out of this bill for false spelling"; undertaker's bill for the burial of Mr. Powell, &c.

THE bill at Drury Lane has been once more changed, and now consists of a ballet entitled 'The Plantation,' which is given by the Lauri family, a version of 'The Jealous Wife' of Colman, compressed into three acts by the omission of the scenes in which Lord Trinket, Sir Harry Beagle, and their companions appear, and the melo-drama of 'Belphegor.' In Colman's comedy Mrs. Vezin shows herself the best Mrs. Oakley the present generation has seen, or is likely to see. As Belphegor, Mr. Dillon makes us doubt the favourable estimate we once formed concerning his performance of the character. It is regrettable to hear an actor of Mr. Dillon's position drop into the worst vices of what, with no intention of irony, is called the "tragic style," and say, "Take away the children; they have not yet been taught to be lush for their father."

'YOUNG FRA DIAVOLO, the Terror of Terracina,' is the title of a new burlesque by Mr. Byron, produced at the Gaiety Theatre. It is the second and the worse Mr. Byron has written on the same subject.

MISS NEILSON'S proposed tour in America is postponed until next autumn. Miss Neilson will appear at the Adelphi Theatre in February next, in a new romantic drama on an historical subject.

MR. J. BULLOCK has in the press some 'Studies on the Text of Shakespeare, with numerous Emendations.'

'LES PROVINCIALES À PARIS' of MM. de Nijac and Pol Moreau, produced at the Palais Royal, is an *à propos* farce in four acts, showing the complications which result from the presence in a private house of a party of visitors to the Exposition, who are unable to obtain lodgings in the hotels, and so become the guests of their friends. The interpretation is chiefly noticeable for the fine acting of M. Geoffroy.

'MONSIEUR CHÉRIBOIS,' the new three-act comedy of M. Louis Davyl, produced at the Odéon, depicts the struggle between paternal affection and avarice in the mind of a peasant proprietor, whose son has incurred a large and dishonouring debt. M. G. Richard plays Chéribois, and Madame Marie Laurent his wife.

TO CORRESPONDENTS.—L. M. J.—H. B.—A. H. B.—R. H. H.—J. L.—W. H.—J. M. H.—W. B.—E. J.—H. R.—received.

M. B. D.—We cannot undertake to answer such questions. No notice can be taken of anonymous communications.

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